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SCHOOL **THESPIAN**

VOL. XV. No. 6

A National Publication Devoted To Dramatics in the Secondary Schools

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COVER PICTURE
Thespians Nina Hardman as the giant's wife and James Dukas as the giant in *Jack and the Beanstalk*, a production of the dramatics department (Troupe 264) of the Central Junior-Senior High School, Parkersburg, W. Va. Directed by Edith E. Humphrey.



MARCH, 1944



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 3. Alice F. Wilson, Best Thespian, Troupe 400, Edward Lee McLain High School, Greenfield, Ohio. Miss Wilson, who is seen as Rosalind in *Heart of a City* at the Mary Baldwin College where she is now a student, has also appeared in the Cincinnati, Ohio, Summer Opera.
 4. Scene from the one-act play *Gray Bread*, a production of Seton High School (Troupe 371), Cincinnati, Ohio. Directed by Sister Marie Palmyre.

5. Best Thespian Shirley Christensen of Troupe 194, Oelwein, Iowa, High School. Mr. Horace Hoover is her Troupe Sponsor.
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 7. Scene from *Every Family Has One* at the Middletown, N. Y., High School (Troupe No. 74). Directed by Mr. Miles S. McLain.
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THE EDITOR'S PAGE

EDITH HUMPHREY'S article, "Children's Theatre Comes Home," (see page 4) deserves careful study by all dramatics directors. The utilization of the high school theatre as the means of bringing worth while plays to the children population of the community should be fully explored. Here is a splendid opportunity for high school play production groups to serve the community. The very fact that such performances are given as recreational and educational projects for children should evoke the fullest cooperation from school officials and community leaders. Employed in this capacity the high school theatre becomes a popular and effective educational force, bringing a wealth of new experiences to audiences and players alike. Resourcefulness, leadership, and vision of the type demonstrated by Miss Humphrey and her students gives the high school theatre a new role and tremendously greater value.

* * *

MISS HUMPHREY'S article also directs our attention to certain views we have held for some time concerning the establishment of a "national" or "people's" theatre in this country. Despite the many resolutions, proclamations, speeches, and schemes offered by the fraternity on Broadway, there cannot be and will not be such an institution in America until the people are ready to receive and support it. The foundations for such a theatre must be laid in our public and private schools. At least an entire generation of our people must be educated to understand and appreciate the theatre before we can expect that form of public enthusiasm and support which will establish and maintain a national theatre. To view this problem from any other angle is, to our way of thinking, pure waste of time and energy.

First must come some profound and sane thinking concerning the place of a people's theatre in a nation like ours. Political, sociological, and economic factors must be considered. Research must precede all other steps. Then courses of study in the theatre and the drama must be established at the various levels of instruction. Equally serious attention must be given to the training of those who will teach those courses. That may prove to be a difficult task, for those who are properly qualified to teach them must also be found. The introduction of dramatic courses in all of our schools will call for the highest form of leadership and salesmanship. When courses in dramatics have been solidly integrated as a part of the educational process in our schools, the foundations for a truly great and lasting "people's theatre" will have been established.

The latest Speech Monograph (Volume X—Research Annual, 1943) published by the National Association of Teachers of Speech lists, among our graduate schools, a total of 85 theses in dramatics for the year 1942. A breakdown of this list on the basis of subject matter shows the following distribution:

Acting	2
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Community and Little Theatre.....	1
Costuming	2
Criticism	4
Directing and Producing.....	2
Dramatists, Producers	24
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Postscript addressed to those institutions granting degrees in speech and dramatics: Please give more emphasis to graduate studies on stagecraft, costuming, make-up and the teaching of dramatics in the elementary and secondary schools. Studies concerning the need for dramatic activities in various communities and rural areas throughout the country are also urgently needed. And please insist that no graduate leave the campus as a teacher of speech and dramatics who is not thoroughly prepared to defend these subjects before Boards of Education and school officials.

* * *

WE are of the opinion that, judging from the manner in which dramatic productions are offered at present, secondary schools fall under four major categories:

(1.) *High schools in which all dramatic productions are given by the dramatics department and/or the dramatics club.* All productions are given under the direction of a well-qualified "director of dramatics." Roles are given only to students who have had some training in dramatics. The production of class plays is regarded as educationally unsound. Here dramatics is held as a part of the educational process and respected as such.

(2) *High schools in which dramatics productions are given by the dramatics class or classes, by the dramatics club, and by other groups.* The production of class plays is tolerated, largely due to tradition and the absence of a more firmly established dramatics program. Fortunately, in most of these schools all productions, regardless of the nature of the sponsoring group, are given under the direction of a trained "director of dramatics." Players are chosen from among the groups sponsoring the productions. Occasionally, the director of dramatics wins the right to select his players from the dramatics class or club—students with previous training in acting. Plays are then "dedicated" to the Junior Class or to the Senior Class or to any other sponsoring group.

(3) *High schools with no dramatics classes or club which present one or more class plays a year.* There is no person on the faculty who rates as "director of dramatics." Plays are "coached" by the class sponsor, or by any other person who hap-

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pens to have a vacant period and is agreeable to lending his time. Everybody, from the superintendent of schools down to the children, has the idea that "anybody" can "coach a play." The audience always seems to laugh with—or is it "laugh at?"—the players, so why worry? The only reason for giving a play is to raise money and "we always come out ahead."

(4) *High schools with no dramatics classes or clubs and with no dramatic production of any kind. This group enjoys the largest membership.*

* * *

Early in February 700 copies of the wartime script, *Is It Asking Too Much?*, a one-act play on the need for scrap metal and other materials, were mailed by the School-College Unit, War Production Board, 2711 Tempo D. Building, 4th and Independence Ave., Washington, D. C., to all high schools affiliated with The National Thespian Society and the High School Theatre For Victory Program. If you have not received your copy, write to the address given above.

Also early in February a descriptive statement concerning the musical show, *Figure It Out*, a wartime play on the spending of war-swollen funds, was mailed to all Thespian and Theatre for Victory enrolled schools by the Education Section, War Finance Division, U. S. Treasury Department, Washington, D. C. You may order a copy of this script for reading purposes from the Education Section.

* * *

ARE you giving any thought to the role of dramatics in the post-war period? We feel this is one question that should receive increasing attention as we approach the end of the war. Rather than wait upon others, each of us who is concerned with dramatics in the school and the community should begin collecting data concerning the need for a broader dramatics program in the local school system. Let's not, in our efforts, overlook the need for more effective training in the appreciation of radio and motion pictures among our children. The post-war era will bring our people leisure time such as we have never had before. Dramatic activities can and will keep many people occupied if they are given leadership and some basic training. The greatest satisfaction will come from teaching people to create their own entertainment in the form of skits, festivals, vaudeville shows, radio programs, musical shows, and plays in the "living newspaper" style. These open new fields of educational work for dramatics teachers and directors everywhere. Now is the time to begin thinking and planning for the day our attention will turn to peacetime activities.

Children's Theatre Comes Home!

by EDITH E. HUMPHREY

Director of Dramatics and Thespian Troupe Sponsor, Central Junior-Senior High School, Parkersburg, W. Va.

THE exigencies of war take their toll on the home front, too! Among the first casualties, in many communities, is the amateur theatre group. Actors and actresses, scene painters and designers, stage crew and directors—if they aren't already in the armed forces, or following husbands to army camps—are deep in Civilian Defense, Red Cross, War Bond Rallies, and often in defense plant Swing Shifts! Even the Junior League, that sponsors a remarkable Children's Theatre project, was this past year so concerned with war work, and so depleted in personnel, that it looked for a time like the annual troupings of the Children's Theatre would have to go by the boards.

Plan Established

EARLY in December, 1942, the children of our city were treated to the regular professional performance of *Doodle Dandy of the U. S. A.* But, at best, only a part of the vast audience of children could see this production at its morning and afternoon performances.

Finally, a plan evolved. Why not bring the Children's Theatre home? Why not have it performed, staged, and publicized by those for whom it was designed—the children themselves?

The Junior League went to work with the head of the local high school dramatics department. The superintendent of schools was enthusiastic, as was the principal of the high school, who agreed to arrange for the excusing of the students for the troupings performances.

Transportation, a major headache, was worked out by the Junior League through the Motor Corps (for the cast) and the Boy Scout Truck (for the sets).

The high school dramatics teacher was engaged to direct the play, which, by popular request from the children, was to be *Jack and the Beanstalk*.

Every dramatics class in the high school was "tried out" for the play; and it was decided that the Dramatics I class brought the freshest viewpoint and the most originality to the reading of the parts. Advanced dramatics students were inclined to self-consciousness when it came to the parts of Jack and the Giant, the two leads in the play.

Production Started

WITH the cast decided upon, infinite study and research went into the planning of the entire production: costumes, scenery, lighting, properties, sound effects, music and makeup. Both the director and the Junior League Committee decided that the production would be more artistic and plausible if a certain period were selected for the time of the

play. Accordingly, after much research, it was decided to use Sixteenth Century England for the setting.

A History of Every-day Things in England 1066-1799, by Marjorie and C. H. B. Quennell, published by Scribner's, supplied the historical background for the period. Students in the Dramatics I class, who were producing the play, studied this book; and those who were not in the cast served on various and sundry committees, such as publicity, music, makeup, and stage management.

The Junior League girls made the very effective costumes from discarded evening wraps, dresses, fur coats, and such, that were available in their Thrift Shop. One old muskrat jacket became, when stuffed,



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- * I will do my best to keep myself physically fit and will strive to make my body strong.
- * I will develop to my utmost my mental power and physical skill, so I will be prepared to render useful service.
- * I will make a special effort to learn the true meaning of our representative form of government and our American ideals of democratic living.
- * I will acquaint myself with our American traditions and the sacrifices of our forefathers, so I will better appreciate my heritage; I will recognize my personal responsibility for preserving this heritage by giving unselfish service to my country in whatever way I can.
- * I will support my government, and humanitarian and benevolent institutions, which have grown out of our faith in the worth of the individual, by paying, without any attempt to evade, my just share of the cost.
- * I will develop self-control in order that I may do my duty in emergencies with calmness and courage; I will co-operate with authorities and appointed leaders in maintaining peace and order.
- * I will help to conserve our natural resources and develop the habit of thrift. I will save materials which are vital to our nation's needs, and cheerfully forego the use of commodities and conveniences which will help to strengthen my country in a time of crisis.
- * I will support our chosen leaders in carrying out matters of public policy which have been determined by the majority, and show by word and deed my faith in our nation's destiny.
- * I will show by my conduct my belief in the spiritual value of life, my reverence for the sacred, and my tolerance for the beliefs of others. I will cultivate the habit of thinking and living on a high plane.

—A Primer on Our American Way

a formidable animal for the Giant to drag home to his cave for his wife to cook! It was decided to use bright, clear colors in the costumes so that in the scenes in the Giant's cave the lighting could be in blue to give a weird, unearthly effect.

The high school boy who took the part of the Giant, secretly has Frankenstein ambitions! He was dressed in a bright green suit, a matching green velvet cape, a bright red wig and beard. A special Max Factor grey-green grease-paint was used that gave the desired effect under the blue and green lights. Collodion and nose-putty helped to give him the gruesome face he wanted. His boots and leggings were made from bright red oil-cloth, and one of the high school art students made his club from papier-mâché so that it looked exactly like grey stone.

The giant's wife, a girl with natural auburn hair, was dressed in a brilliant red-orange costume with a rope belt, the colors contrasting nicely with the green of the Giant's robes.

Jack wore the striped pantaloons and waist-coat of the boys of that century. The colors here were yellow and mulberry stripes with bright apple-green shoes (of oilcloth). Jack also wore a blonde page boy wig. The Butcher, who buys Jack's cow for the worthless beans, you remember, wore grey tweed knee-slacks above straw leggings, a grey jerkin and flat grey-tan hat. Draped around his neck were money bags, and he carried a shiny meat-cleaver as well as the velvet bag of varicolored beans.

Myrtle, Jack's friend, wore a much-patched skirt of dark green, a rose-red blouse and a black velvet bodice laced in the front. She carried a jumping rope.

Jack's Mother was costumed in somber black with head-dress covering most of her hair. She was given very pale elderly makeup and was made up to look old and depressed. The two villagers, both women, had colorful Sixteenth Century costumes with matching head-dresses covering their hair (the custom in those times).

Several of the high school art students painted the rock wall and well on muslin, as well as the bright yellow leaved trees (the blue lights turned them a glossy green) for the background panorama. Other students had fun thatching the roof of Jack's cottage, and putting white plaster stucco on the outside walls.

The Junior League is equipped, from former years, with a set of grey cyclorama curtains on wooden frames that can be bolted together and make a fine neutral background on any stage. They also have a wonderful white plaster, thatched roofed cottage which was used for Jack's home. The cow-shed was built from an old Sedan chair by the girls and students.

Jack and the Beanstalk, while actually only a full-length one-act play, is really divided into four scenes. Between the first and second scene (in which the Airy Fairy appears in Jack's dream) the stage was

simply darkened by lights. Between the other scenes the curtains were pulled.

In the cave, scene of the Giant's home, the huge white stalactites hung from the ceiling casting eerie shadows overall. The Giant's chair and table were elevated at LC and a black cauldron over red coals of fire balanced it as RC. A huge chest, big enough for Jack to crawl into and hide was used as the Giant's tobacco chest DRC.

The high school students had a gay time finding the properties for the play. A conch-shell was blown in, to produce exactly the right "Moo!" for Jack's famous cow. The usual tin was shaken for thunder. Lightning was produced by one of the boys on a high ladder using a file near an open wire and bulb. The chicken was made of cardboard and imprisoned in an old bird-cage painted with gilt for the Hen that laid the Golden Eggs! A cardboard golden harp was made and painted for the Giant's Harp that talked. An egg was gilded. And crockery for the Giant to smash in his mad scene came from the ten-cent store.

Publicity was handled by the students, too. A mimeographed newspaper was made up and printed for all the grade schools in town. For this, the pupils elected an Editor and Staff. Chatty news items and columns on customs of the time were included. It was printed on green paper and was headed with a picture-line drawing of the Giant. A prize contest for paintings, sketches, or clay models made from scenes in the play was offered to the children by the Junior League; announcement of which was made in this paper. Defense stamps were given as prizes.

Thursday night, the week before the Children's Theatre trouping started, a fifteen-minute radio program was given by the cast over the local radio station. Short scenes from the play and a talk by the Director explaining how it happened to be produced by high school students was also read and the prize contest announcement given.

Harp and orchestra recordings were used for the background music during the play. One of the girls of the dramatics class was in charge of the records and the portable recording machine used for playing them. Different selections from the *Love of the Three Oranges* were used. And harp music of the Sixteenth Century formed a complete transition from one scene to the next; as well as having its special part in the play whenever the Giant's harp was to play anything except discords.

Performances

THE opening performance of *Jack and the Beanstalk* was given at one-thirty on an April afternoon at the city high school auditorium. Three grade schools that are not equipped with auditoriums came to this first performance. Our trouping started the next day, when



Backstage cast after a performance of *Jack and the Beanstalk* by students of the dramatics department (Troupe 264) of the Central Junior-Senior High School, Parkersburg, W. Va. Director Edith E. Humphrey is seen seated at the left.

we went to a suburban grade school for a nine o'clock performance. This meant a very tight schedule of moving from place to place. For instance, after the afternoon performance at the high school, we had to move and set up at the suburban school to be ready to go on at nine the next morning.

I can say for the high school students that they were wonderful troupers! They loved it! And not entirely, I think, because they were excused from school to do it! Although, that undoubtedly had its charm. They threw themselves into their parts, and, in some cases, gave performances worthy of professionals. For instance, the Giant was so realistic in his roarings and mutterings that small first-graders on the front rows covered their ears and eyes and peeked out stealthily at his rumblings. One tiny boy in one of the schools came to his teacher during the Giant's scene and said: "I'm going home. I can't stand it. I'm not used to such things."

However, our main artistic aim wasn't to frighten little children! And most of our audience roared their approval when Jack cut down the beanstalk and the Giant fell to earth with a great, reassuring thud! That the characters came to life for their audiences was evident in the crowds of children who came backstage after each performance, and their attitude towards the Giant, Jack, Myrtle, Airy Fairy and Jack's Mother.

During the ten different performances of our Trouping Theatre for Children, an audience of between seven and ten thousand grade school children saw the play. It was given under all sorts of conditions, and in many differently shaped and sized auditoriums: from the small stage of the local Elk's Club to an abandoned theatre where the gas furnace fan had been

tampered with by the last strolling players and no heat was possible during the two days that we played there! Our schedule ran consecutively, so that we gave a performance at a school auditorium at nine—the play in its entirety lasted an hour and a half—then moved en toto to the scene of our afternoon performance and got set up ready to perform at one-thirty or two o'clock there; moving afterwards to the place of our next day's performance.

It meant that the dramatics students missed a full week of school classes; but this had been arranged beforehand and makeup work handed in. Everything moved off in good order. The director traveled with the company. And the enthusiasm with which each fresh performance was received by school officials and pupil audiences alike, made us know that this new idea was a sure-fire hit! One school superintendent came to see the performance three times . . . he thought it was so skilfully done!

Educational Value

THE educational value to the students who formed our cast and trouping company was immeasurable. The excellent newspaper publicity which we were given, as well as enthusiastic "word of mouth" praise, made students and parents, alike, aware of this new project in the dramatics department of the high school. It gave interest and impetus to swarms of new students electing dramatics for the coming school year.

So, in one community at least, the Children's Theatre came home! It is hoped that our experience will prompt others to use this plan of bringing Children's Theatre home and creating good theatre of, for, and by the children, themselves.

Latin America's Wartime Theatre

by WILLIS KNAPP JONES

Department of Romanic Languages, Miami University, Oxford, Ohio

EVERYTHING in the United States, from food to fiction, brings home the fact that there's a war on. Our entertainment, movies, and plays, contain constant reminders of our struggle. Those of us who know that by the beginning of 1944 thirteen Latin American republics had declared war on the Axis, might expect to find a crop of war plays south of the Rio Grande, too. So let's see how the war has touched the drama of our Southern neighbors.

When you visit Mexico, you will find little interest in the war. The republic did pass a conscription law. But it has no rationing, makes only a mild attempt to control gasoline and tires, and put a price ceiling on nothing but the three staples of the laborers: corn, beans, and rice.

The Mexican movie industry, hit by a scarcity of raw film, has produced just one war film, *Five Were Chosen*, set in Yugoslavia, made in two versions, Spanish and English, under the joint direction of the Mexican dramatist Xavier Villaurrutia and Herbert Kline. The Mexican radio, too, only occasionally reflects the war. One of its most popular broadcasts was *Mrs. Miniver*, rechristened *Rosa de Abolengo* (Pedigreed Rose) when sponsored by the Society of Friends of Britain in Mexico.

Mexican theatre-goers have seen only two original war plays: *Antichrist*, a powerful attack on Fascism, by Luis Barzto, and a Naturalistic slice of life, *San Juan*, by Max Aub, a refugee in Mexico. The latter concerns a boatload of Jewish refugees in Asia Minor, seeking a friendly haven but finding tragedy as the ship sinks. It may soon be available in English since Prof. Theodore Apstein of the University of Texas has translation rights. Then it can become part of the repertory of that lively Pan American Theatre of Mexico City, founded by Fernando Wagner to produce Mexican plays in English.

In order to survey the rest of Latin America, let's pause briefly in Middle America and then visit Brazil, Chile, and, finally, Argentina.

Most Latin American governments subsidize their theatres, and since many Caribbean countries have declared war on the Axis, we might expect to find there at least a few plays dealing with the war. In Cuba, for instance, a national traveling theatre regularly visits the smaller towns. Since the government believes in this method of education, it seems strange that it has so far overlooked this method of driving home its war aims, for none of its repertory has yet dealt with the war.

We need not expect war plays in Central America, for the six republics have scarcely any drama of any sort. Venezuela, in South America, reveals a similar lack, though the government-supported Laborers' Theatre and the Society of Friends of Drama, founded in 1942 with Aquiles Certad as president, are fanning the flames of a national drama. Columbia has little important drama of any sort.

Before considering the other nations, suppose we stop to find just what the attitude of South America is toward the war. The United States has war plays because all of us are vitally interested in the fight. At least our friends, if not our relatives, are in the armed forces, and we are thinking and talking of their struggle.

This is not the case in South America. In spite of highly publicized visits of its presidents and war leaders, the ordinary citizen displays little war enthusiasm or interest. Earlier in the war, when German commerce raiders roamed the South Atlantic, and Chileans and Peruvians scanned their coastal waters for Japanese submarines, the conflict became a vital matter. But when the actual danger of invasion passed, most South Americans were content to leave the safety of the hemisphere to Uncle Sam and think about their own economic problems of rising prices and scanty supply. The leaders spent their time planning for their own economic advancement in a post-war world.

Brazil

BRAZIL is the one South American nation that has sacrificed in defense of democracy. Most of its merchant fleet, which once equalled the tonnage of all the other South American nations, has been sunk, with many of its sailors drowned or shot. To Brazil, therefore, the war is vital. If its literary men had been

MANY of our readers will remember Prof. Jones for his excellent and informative articles on the Latin American theatre, which appeared in this publication during the 1941-42 season. One of his articles was later reprinted in *Mexican Life*, and another was translated into Spanish for publication in the Chilean *Atenea*. Prof. Jones keeps in constant touch with drama leaders in Central and South America. We offer Prof. Jones' article as the fourth in series on the theatre in wartime among the Allied Nations.—Editor.

essentially dramatists, instead of poets and novelists, we might be reading great plays in Portuguese inspired by Brazil's sacrifices.

As it is, the chief sponsors of the war spirit in the Brazilian entertainment world have been owners of night clubs, patronized by Allied fliers after their South Atlantic patrols in search of enemy ships. Drop into the famous Urca gambling casino, for instance, and after you play the wheel in the room to the right, cross the lobby to the huge restaurant. There's no cover charge. For forty *cruzeiros* (\$1.60) you can buy a delicious four-course dinner with all the trimmings, including a patriotic floor show.

You may witness a naval battle, with battle ships firing at one another until they approach near enough for a crew of white-clad dancers to board the enemy craft and defeat the brown-garbed Nazis. Or you may see a symbolic spectacle in which a white-robed angle representing Brazil is a rescuer of people in trouble, as, in the near future, a Brazilian expeditionary force will help rescue European nations under Nazi domination. Such pantomimes have to satisfy the drama-hungry Brazilians.

Chile

LOOKING to the south, among the ABC countries, we reach Chile where the hope of drama rests with the Experimental Theatre in the University of Chile. Pedro de la Barca founded it in Santiago in 1941 to train actors, dramatists, and technicians, and also to foster a theatre-going public. Besides its performances in Chile's capitol, it has made a sort of U.S.O. tour to the Military Academy in Talcahuano and elsewhere in southern Chile. Its first all-Chilean program came in November, 1942. In the season just ended, it introduced two more Chilean plays, *A Sailboat Leaves Port*, a symbolic play full of expressionism, by Enrique Bunster, and the fantasy, *Elsa Margarita*, by Zlatko Brnic, neither of which concerns the war. However, the world struggle has touched this organization, since one of its members, Fernando Bellet, has already put away his grease paint to fight with the Allies in Italy. This season his associates plan to dedicate to him the war play, *Russian People*, by Constantino Simonov.

River Plate

ONLY one section of Latin America is left to be explored: the River Plate, including Argentina and Uruguay, the region that has always been richest in drama. But war plays present a new problem.

As Ernesto Sabato, critic of the Argentine literary magazine *Sur*, wrote me recently: "The war has had certain repercussions on our theatrical activities, but not many. The immense majority of the Argentines are Allied sympathizers, but the official neutrality checks manifestations of that sympathy."

This critic might have mentioned one more obstacle: the races that have contributed to make up Argentina. The nation contains more Italians than live in Rome and enough whose ancestors were German to populate a large city. Where productions of plays have always been hard to get, because not enough people enjoy plays to support many theatres and actors, only a foolhardly dramatist would further limit his chances by daring the frown of the government and antagonizing a huge number of possible spectators by attacks on Germany and Italy. The remarkable fact is that some Argentine producers admire the Allies so much that they do present anti-Axis plays, just as they did under similar conditions in the First World War.

In 1914, the theatre-going Argentines saw productions of such pro-Ally plays as Maeterlinck's *Burgomaster of Stilmonde*, Kistemaeker's *Night at the Front*, Leonard Frank's *Charles and Anna*, and R. C. Sheriff's *Journey's End*. At least one original play was popular enough for a run of 500 performances in Buenos Aires' Teatro Avenida, topped off by a triumphal tour of the provinces and Montevideo. This was the ten-scene combination of humor and anti-German propaganda, *From America to the Trenches*, by the Uruguayan playwright Edmundo Bianchi.

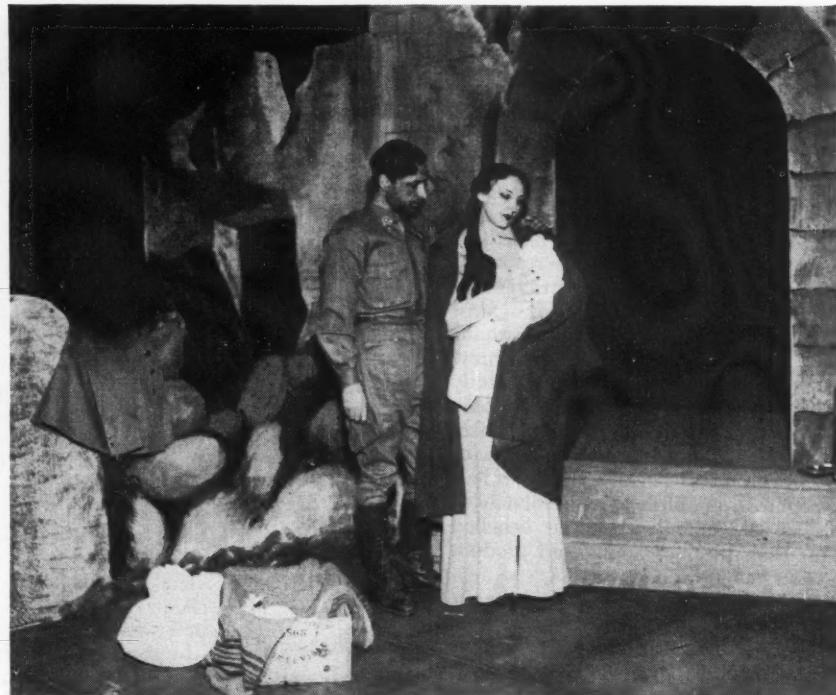
And in the present crisis, the Argentine Marcelo Menasché dared write the fanciful but pro-Ally *Whiskers on the Moon*, whose audiences heard characters discussing the acts of "that criminal Mussolini" and looked upon the beastly "The Saviour of the World," as he mouthed Hitler's catch phrases about Nordic supremacy and ridiculed as archaic the ideals of kindness and liberty and democracy.

Apparently the play was a success, because two years later the same People's Theatre produced another of Menasché's anti-Axis plays, *Fosco or the Prodigious Dictatorship*. Its setting is Tintinabulia, so isolated and peaceful that its king never heard of the First World War till he read about it 24 years later in newspapers wrapped around imported china. Into this paradise comes Fosco to make himself first Prime Minister, then Dictator.

By incantation he summons the Spirit of Dictatorship who warns him that all conquests are gigantic "bluffs." (Menasché uses the English word since his language does not contain its equivalent.) Fosco is advised to acquire a Mussolini-like reputation for ruggedness and industry. As burlesque of the Nazi salute, Fosco orders his subjects to wiggle their fingers at their ears and cry "Meow!"

Before the new dictator can strengthen his position by breaking 140 centuries of peace with a neighboring nation, two strangers appear, promise him dictatorship of the whole continent, and lead him back to the asylum for the insane.

Though set in an imaginary land, the modern application of this anti-Nazi satire



Scene from Act II in *Sinfonia de los Heroes* (Symphony of Heroes), by Edmundo Bianchi. This melodrama was chosen as the best Uruguayan play of 1941.

is evident. Then along came Bianchi, already mentioned, to push the attack still farther, with his three-act melodrama, *Symphony of Heroes*, prizewinner as the best Uruguayan play of 1941.

Amid stage settings by Rosendo Franquiz, the play tells of a wounded French soldier, half crazed by news of bestial attacks by the Nazis on his wife. As the baby is born, the grandfather, a casualty of the First World War, declares: "A boy! Perhaps a hero. The drums beat every so often. Yesterday we got revenge. Today it is the enemy. Tomorrow—? The rhythm goes on and on. It is a symphony, and for that, heroes are needed."

As another body blow against the Axis, we find *Father and Son* by the Jewish refugee J. Aialti, now in Uruguay. First written as a novel in Yiddish, it was dramatized and produced last August in Spanish in Buenos Aires and in Yiddish in Uruguay. It deals with an idealistic Polish Jew, Jack Socolowsky, veteran of the Spanish Civil War, and with his father, a conservative business man in Nazi-held Paris. After Jack sabotages a garage, the Gestapo seizes his father and by radio calls on Jack to give himself up, counting on the reverence of Jews for their parents. But the mother brings Jack his father's last command: "Continue your struggle for freedom and let my sacrifice be my share in the fight."

Does it seem strange that Argentina should have more war plays than other countries? Perhaps the anti-Axis stand of the government is one explanation. Friends of democracy have expressed their protests and true sentiments so loudly in articles, books, and plays, that on Nov. 8

the Subsecretariat of Information and Press was established to clamp down on publications and theatres "to insure the dignity of the rights of free expression of ideas." This, in the best Nazi tradition, meant that Argentine writers enjoy free speech when they agree with governmental policies.

The Caviglia Company with Eva Franco as leading lady faced no government interference when it tried to produce *Devil's Carnival*, by Juan Ponferrada, editor of *El Pampero*, vilest pro-Nazi newspaper in Buenos Aires. But it faced another censorship: protests of Allied sympathizers so intense that it closed after only a few performances. Then an Uruguayan tour was proposed but Montevideo newspapers lashed out against Eva Franco as a Fifth Columnist. The result was a nervous breakdown for the actress and the cancellation of the tour.

Summary

SUCH is the wartime theatre of Latin America—scanty, unimportant, and melancholic, since our Southern Cousins do not have our ability to joke about the things that move us most deeply. If they do not fill their playhouses and movie theatres with original plays supporting the war, one reason is that in those lands thousands of miles in distance and decades in progress from our rushing, streamlined United States, they do not have a tradition of the theatre. They have not been encouraging drama in every high school, college, and Little Theatre. But with all the handicaps of dramatists south of the border: government control, lack of theatres, actors, and audience, plus scanty

(Continued on page 10)

V. E. Meyerhold

by BARNARD HEWITT

Chairman, Dramatics Committee, Brooklyn College, Brooklyn, N. Y.

V. E. MEYERHOLD, perhaps the most famous director of the modern Russian theatre, seems to have been a rebel all his life, perhaps by reason of his restless temperament, perhaps by reason of his genius. He rebelled against the safe way of life his rich merchant family had charted for him and threw over the study of law in order to study acting at the Moscow Philharmonic School under Nemirovitch-Dantchenko. He was one of the original members of the Moscow Art Theatre, but he had just begun to establish a reputation with them as an actor, when he rebelled against their ideas of acting and production to strike out on his own.

When the Soviet Revolution came in 1917, he joined the Communist Party and flung himself into the conflict. During the early years of the Soviet Republic he was in charge of the Theatre Section of the Commissariat of Education, and was without question the leading artist of the Revolution.

But as the Soviet became more secure, his always individualistic approach to the theatre began to draw adverse criticism. In 1928 he was under fire from Party officials and again in 1934 and 1935. In 1938 the opposition reached formidable proportions: he was charged with taking "bourgeois, formalistic positions, alien to Soviet art," with distorting the classics, with perpetrating "leftist tricks and formalistic stunts," with failing in the production of Soviet plays, with driving the best actors and playwrights from his theatre, and finally with the misuse of state funds in his production of the young Ostrovsky's *How the Steel Was Tempered*. The Arts Committee of the Council of Peoples' Theatres ordered Meyerhold's theatre organization dissolved. Although he was, for a time at any rate, director of the Stanislavski Opera Theatre, he seems never to have regained official or public favor.

It is not too surprising that the great theatre artist of the Revolution and the early days of the U.S.S.R. should fall from grace in the later, more settled period. In this the theatre only followed the pattern set in the larger arena of politics. Many of those who fought best on the barricades proved unable to adapt themselves to the changing requirements of reconstruction.

Meyerhold Dominates

On Meyerhold's case such a development seems to have been inevitable, for he was a despot in the theatre. Without Stanislavski, the Moscow Art Theatre could and did continue. But as Houghton says, the Meyerhold Theatre was one

This is the fifth in a series of articles on men who have made the modern theatre. Prof. Hewitt's next article will appear in our April issue. These articles are addressed to high school students.

man; without Meyerhold it could not exist. He was not, once the Republic was on a solid footing, the artist of the masses. Houghton describes him as the "complete aristocrat." And although from one point of view he was a great director, his approach was not calculated to be popular in a collectivist society. It was his conception of the play and his alone which dominated the whole production. He explained to his actors the idea of the production and then acted out every part bit by bit, performing the pantomime and reading the lines. Rehearsals reduced themselves to a painstaking attempt on the part of the actors to reproduce exactly what Meyerhold had demonstrated for them. Although Max Reinhardt, too, directed by acting, he developed many fine actors, but Meyerhold very soon lost to other theatres any actor who showed signs of genius. He used actors as a sculptor uses clay. The best actor for his purposes was the most malleable actor, the one who could act the most like Meyerhold. Similarly, his relation to scene and costume designers was so despotic

that the best in those lines did not care to work with him for very long.

There seems to be basis not only in his early training but also in his particular genius for his attitude toward the actors. He played Treplev in the Moscow Art Theatre's famous production of *The Seagull*, and it is generally agreed that he was even then a brilliant actor. Norris Houghton watched Meyerhold in rehearsals in 1935 and declared one couldn't help wishing that Meyerhold could play all the parts in performance. Houghton thought him then the greatest actor in Russia, combining the highest degree of technical skill with unfailing sincerity and depth of soul.

As one might expect of a man with Meyerhold's restless, rebellious temperament, he has always been in the advance guard of stylistic and technical experiments in production. His rebellion against the naturalism of the Moscow Art Theatre led him into the symbolist movement, which attempted to make the theatre a medium for symbolist poetry. He produced Andreyev's *The Life of Man* in 1906 with abstract scenery and costumes and with acting which was like animated sculpture. The aim of the symbolist movement in the theatre was to make the actor a visible non-realistic symbol of the poet's thought. But Meyerhold did not linger long in the limited fairyland of symbolism. In 1908 he used screens for scenery, staged some of the action in the orchestra, and left the auditorium lights on during the performance. In 1910 he produced Molière's *Don Juan* almost wholly on the forestage, using no front curtain and in effect no proscenium arch.

When the Revolution broke out, he joined the Red Army and was captured by the White Russians. He was released and was put in charge of organizing and directing troupes which dramatized the Revolution for Army camps and civilian centers. In the early 1920's his Moscow theatre was expressing the Revolution in an allegorical, theatrical style which addressed the audience directly, used bulletins from the battle fronts, actors dressed as soldiers or as workers, and very rapid, dynamic movement. The audience when it arrived in the theatre found the curtain open, the stage shadowy and apparently without scenery or properties. When the lights came on from sources usually clearly visible, properties and bits of scenery necessary to the action were revealed, but there was no attempt to conceal the wings or the flies. The performance did not allow the audience to forget for a minute that it was in a theatre.

Greatest Production

PERHAPS the most famous of the Meyerhold productions in this period was Gogol's satirical farce, *The Inspector General* (1926). No front curtain was



Vsevolod Emilyevitch Meyerhold



The bedroom in the inn. A striking moment from Meyerhold's production of *Revizor*, in which actors and setting seem to belong to one another. The Inspector General is seen descending the stairs.

used. When the audience entered it saw on the stage the permanent setting: a great semi-circle of polished mahogany doors, fifteen of them. Through the center panels the first of the particular settings was pushed forward on a low platform. This set the pattern of the staging. Particularized scenery, realistic only in a skeletal fashion, was pushed in and out of the center panels on raked wagons, similar to the Greek *exostra*. The other doors provided a myriad of excellent entrances for the actors, who in this play are continually coming and going with gossip, rumor, and report. The permanent semi-circular mahogany screen served as a sounding board throwing both voice and gesture toward the audience. The action of the play was broken up into short episodes, like a moving picture, each one incisive and startling. Gorelik says no spectator could relax in his seat.

At about this same time Meyerhold was developing the Constructivist type of scenery, with which his name is still strongly associated, although he long ago

abandoned the style in its extreme form. For some of the plays of Ostrovsky, Crommelynck, and Vaerhaeren, he built, in front of the bare brick wall of the stage, skeletal frameworks of steps, platforms, ramps, ladders, slides, and sometimes trapezes. These bare settings looked like the scaffoldings which precede the erection of a building, or like the roller coaster underpinnings at an amusement park. These constructions were not designed to suggest any particular place, but solely to stimulate the actors to dynamic movement. In the setting for Ostrovsky's *The Forest*, there was no sign of a forest, but instead ladders, a trapeze, scaffoldings, and in the center a spiral wooden ramp suspended from the flies—the theatricalist equivalent of a winding country road.

It is clear that actors who were to work on such settings required a technique that is quite different from that required by the detailed realistic settings of the Moscow Art Theatre. Before the Revolution Meyerhold had experimented in

acting techniques. He tried improvisation and this led him to revive the pantomimic tradition of the Italian popular theatre, the *Commedia dell' Arte*. He had required gymnastic training of his actors.

Actor's Aim

EVENTUALLY, he came to believe that the actor's aim should not be himself to feel but rather to make the audience feel. Consequently the actor needed to train his body and his mind, not his emotions. Meyerhold developed for the training of his actors a system called Bio-Mechanics. It has never been adequately explained in English, but we have some idea of its derivation and its aims. One of Meyerhold's assistant directors has stated the aim of Bio-Mechanics: to give the actor "the trained body, the well-functioning nervous system, correct reflexes, vivacity and exactness of reaction . . . the general feeling for space and time, and coordination of movements." You might say such training would be good for any actor, but its special character becomes apparent when we learn that the exercises drew heavily on the Taylor system of regulated movements for workers in mass industry and on modern biological knowledge of the human muscular and nervous systems. The actors studied the habitual movements of people and of animals. When Norris Houghton visited a class in Bio-Mechanics at the Meyerhold School, the class was working on an exercise to music based on the movements of a boxing match: the attack and the defense, all the typical movements carefully observed and imitated.

An example will best illustrate how Meyerhold made direct use of gymnastic movement for theatrical expression. In a production of a satirical comedy by Crommelynck, a lover enters to meet the lady he loves. Instead of the conventional entrance and embrace, Meyerhold put the lady at the foot of a tin slide. He had the lover climb a ladder to the top of the slide, zoom down, knock the lady to the floor, and shout "Whee!" Meyerhold felt that the emotion of abandonment and joy could be expressed better if the actor slid down a ten-foot S-curve in this fashion than if he followed the patterns of "natural" movement.

In his later productions, Meyerhold abandoned the violent, gymnastic movement for a series of poses essentially static, and he largely gave up constructivist scaffoldings for more realistic forms, although he still stuck to his theatricalist simplicity and to the episode treatment both of acting and scenery, with scene changes usually performed in view of the audience.

Contributions

MEYERHOLD, like Reinhardt, perhaps because he has always been too busy producing plays, has never been

much of a theorist. He has written very little about the theatre. With the help of a few scattered statements by Meyerhold, his beliefs must be deduced from productions themselves. A good many of these have been described by people like Huntley Carter, Norris Houghton, Hallie Flanagan, and Mordecai Gorelik who visited Moscow in the 1920's and '30's.

One thing is clear: the audience is the focus for the Meyerhold production; his aim is to make a direct impression on the audience. In his theatre the stage is an acting platform, never to be mistaken for a real or imaginary place outside the theatre. He uses light to create a direct effect either in focusing and shifting attention or in arousing audience emotion, not to imitate the light effect of life off the stage. Perhaps, because music is capable of such direct action on audience emotions, he makes great use of it, using elaborate musical scores as accompaniment to most of his productions of straight plays.

Although Meyerhold once said: "education is art's only excuse for exciting the nervous system," and he often used his theatre for the propagation of communist ideas, his theatre in retrospect seems to have been not so much the theatre of ideas as the theatre "theatrical." Therein probably lies his greatest contribution. He made the stage and the scenery a machine for the use of the actor. He attempted to make the actor a machine for the use of the director. He broke up the old static notion of scenery and gave us environment in motion. Fundamentally, he stripped the theatre of all the old illusionistic trappings and made it an instrument for direct expression.

Latin America's Wartime Theatre

(Continued from page 7)

financial returns to the authors, the important thing is that war plays are being written, practically all with a pro-Ally slant.

This represents a great step in advance over the situation when we were fighting the Kaiser in 1914, with no help and little encouragement from Spanish America. In the score of years between the two conflicts, our bonds have grown closer. We may not enjoy very much active co-operation, but we hear no such threats of invasion of the United States through Mexico or hints of Chilean refueling of enemy raiders that were current in the First World War. We have the respect of all and the friendship of most nations south of the Rio Grande. All this may be guessed by a study of the plays of Latin America, so, once more, the drama proves an accurate mirror of life.

In gathering material for this article, the author is grateful to the people already mentioned, and in addition, to: Glenn Barr, Cultural Attaché, U. S. Embassy, Montevideo; Demetrio Aguilera Malta of Ecuador; Gonzalo Bedregal and Octavio Salamanca of Bolivia.—W. K. J.

The Gay Ninety Revue

An Entertainment Project for Servicemen

by MILDRED E. MURPHY

National Director, National Thespian Society, Orlando, Fla., Senior High School



Mildred E. Murphy

parents, but also to the various soldiers' service clubs and soldiers' hospitals which we wished to visit.

We knew that if we planned to take the entertainment to outlying camps, we were going to be faced with a great many problems involving stage production and transportation. We decided to get the help of several active school organizations. The National Forensic took over our financial worries and the glee clubs handled the music and dancing. Thespians were then left free to devote their time to the stage problems that would arise from time to time to plague us. The Gay Ninety Revue proved to be one of the most popular entertainments given in our high school in many years. We attribute a great deal of the success to the splendid cooperation of our three leading school organizations. A revue offers a splendid opportunity to team work.

Plot and Staging

WE used as a basic script "The Gay Ninety Scrap Book," published by Walter H. Baker and Company, 178 Tremont Street, Boston, at 75c a copy. For help in our musical numbers we used "Fireside Memories" and "Songs of the Nineties," which can be bought or ordered from your local music store.

We used only two numbers from the Baker Scrap Book, but we considered the two numbers well worth the price of the book. The one-act comedy, *Faint Heart Ne're Won Fair Lady*, is one of the high spots of the acting skits. The old time courtship is burlesqued in a highly entertaining manner. We had a simple setting consisting of an old-fashioned settee, an old table with fringed scarf, Bible, lamp, and an old-fashioned chair. The other one-act play, a melodrama, *The Great Diamond Bottle Neck Mystery*, is a fast-moving bit of nonsense with a villain and the persecuted maiden. We gave the same setting in the play that we used in *Faint Heart Ne're Won Fair Lady*, with a few changes in the placement of the furniture and ornaments.

Quite a few stunts were given throughout the evening. We wrote lines for various actors in scenes that needed background. For example, we felt the "old time" policeman would give atmosphere to many of our numbers, so a part was written especially for him. Before the curtain opens on the Revue, he strolls across the stage swinging his billy-club. Characters of different types stop him. The mother looking for her lost child, two toughs on their way to the Bowery, and so on. Another stunt revolved around a little girl who bursts out of the curtain at odd intervals trying to recite "Curfew Will Not Ring Tonight." She is never able to recite more than two verses, as someone always runs her off the stage. The last time that she is removed is by means of a long-handled hook.

We timed our show carefully so that the playing time would not go over an hour and forty-five minutes. The hospital officials have a ruling to the effect that all convalescent soldiers must be in bed by 9:00 P. M. In order to conform to this ruling we cut some of our numbers and tailored them down for the hospital showing.

The Bowery numbers were given in the order of a floor show. The curtain opens on "Big Mike's Beer Garden and Dance Hall on the Bowery." For this scene we used only three medium-sized tables. Our main properties were red checked table cloths and beer mugs. When the scene opens to a lively Bowery tune, the occupants at the table are in a gay holiday mood. An acrobatic singing waiter lends a little bit of comedy to the scene. The Can Can Dancers with the music of Tara-ra-bom-de-re are the opening number on the floor show. Any number of musical skits and novelty numbers can be used.

Another scene that was given a good build-up was the Gay Ninety bathing suit dance number. Beach umbrellas can be used effectively if you have a large stage. We did not use them because the theaters at the soldier camps are too small for anything of this kind. We used our most attractive girls in this number, six girls and two male flirts. If the music "By the Beautiful Sea" is used a clever dance routine can be easily worked out.

An excellent closing number can be built around "After the Ball." Select your leading soloist and have her in an evening gown (Gay Ninety period) singing in front of the curtain the first verse of "After the Ball." As she sings the chorus the curtain is pulled on a waltz scene. We used only one couple, but several could be used with an interesting color treatment.

In our final closing curtain the whole cast appeared with the band playing "A Hot Time in the Old Town Tonight." The Can Can girls lead off, in a high stepping Cake-Walk with the others following. As they face the front, they mark time in a cake-walk step, then all wave their hands as the curtain quickly descends.

Makeup and Costuming

FOR your makeup be sure that you have sufficient crepe hair for your handlebar mustaches, and about a dozen hat pins for the Merry Widow hats. Order from your nearest large costume house. Transportation expenses play an important part in your final decision on "where to order." In the opening "Walking in the Park" dance scene, we ordered six rose taffeta ruffled dresses, large black velvet hats with white plumes and small green silk parasols. It made a very effective ensemble. The boys wore black and white checked suits, natty straw hats and white spats. It is important that you pay careful attention to details; for example, collars and ties of the Nineties are a real problem. Be certain that you have taken the correct measurements in all of your orders.

Musical Treatment

IN act I, the following solo numbers were used: "Daisies Won't Tell," "My Gal Sal," "My Sweetheart is the Man in the Moon," and "The Preacher and the Bear."

The dance numbers were "While Strolling Through the Park," "By the Beautiful Sea," and "Daisy Bell."

The play sketch, *Faint Heart Ne're Won Fair Lady* is in the center of the Act I program.

In Act II, the following solo numbers were used: "My Pearl Is a Bowery Girl," "The Band Played On," "Waltz Me Around Again, Willie," and "After the Ball."

The dance numbers were: "Ta-ra-rabom-de-re," "The Bowery," "After the Ball," and "A Hot Time in the Old Town Tonight."

The play sketch, *The Great Bottle Neck Diamond Mystery* is in the center of the Act II program.

You may find the following numbers of value on your program: "Tell Me, Pretty Maiden," from the Floradora Sextette, "She Is Only a Bird in a Gilded Cage," "The Man on the Flying Trapeze," and "You're Not the Only Pebble on the Beach."

Publicity

WE were very fortunate to have as our publicity and financial sponsor, Irene Lighthiser, director of the National Forensic. She is an experienced publicity promoter, and it was not long before the public became Gay Ninety conscious. She had trained some of her best student speakers to give sales talks at all our lead-



Three performers in Miss Murphy's *Gay Ninety Revue*, a production of the Orlando, Florida, High School (Troupe 177) given before servicemen located in the area.

Since writing this article, Miss Murphy and her dramatics students have produced a "Western Revue" and several other dramatic productions for the benefit of servicemen. The spring play calendar is as follows:

January 27	— <i>Little Red School House</i> , a one-act play—Service Club
" 28	—High School
February 4	— <i>Muley</i> , a one-act play—High School
" 8	— <i>Little Red School House</i> —AAFTAAC Hospital
" 10	— <i>Ladies Alone</i> , a one-act play—Service Club
" 11	—High School
" 21	— <i>Western Revue</i> (dress rehearsal)—High School
" 22	—AAFTAAC Hospital
" 23	—High School
" 24	—Service Club
" 26	—Service Club
March 13	— <i>Brother Goose</i> , three-act comedy (dress rehearsal)—High School
" 14	—AAFTAAC Hospital
" 15	—High School
" 16	—Service Club
" 31	— <i>Seminole Spice Box</i> —High School—Editor

ing clubs throughout the city. The radio and newspaper were thoroughly covered. Pictures of our show appeared in both papers. The posters were made for us by a local advertising company for \$1.50 a piece. They were all humorous, attractive scenes from the Gay Ninety period. One popular advertising stunt took place at lunch time in front of the high school. We had an old-fashioned bicycle-built for-two. A girl and a boy in bicycle outfits were the riders. As they sped around the building, followed by a howling mob of students, an old-fashioned policeman rushed after them and gave them a ticket. There are many similar scenes that will lend zest to ticket selling.

Transportation

WE contacted the local Red Cross and through them got in touch with the proper officials in regard to moving our show to various camps. Transportation was provided both ways. At the AAFTAAC hospital our entire cast of forty-two people

(Continued on page 13)

"These I Have Loved"*

A Radio Play

by DOROTHY STONE WHITE

Director of Dramatics and Troupe Sponsor, Morgantown, W. Va., High School.

Music: Beethoven's Fifth Symphony.

Announcer: (Opening announcement.)

Voice I:

"Now, ere the unthinking silence on that strife
Steals down, I would cheat drowsy Death so far,
My night shall be remembered for a star
That outshone all the suns of all men's days.
Shall I not crown them with immortal praise
Whom I have loved, who have given me, dared
with me

High secrets, and in darkness knelt to see
The inenarrable godhead of delight?...
So, for their sakes I loved, ere I go hence,
And the high cause of Love's magnificence,
And to keep loyalties young, I'll write those
names

Golden forever, eagles, crying flames,
And set them as a banner, that men may know,
To dare the generations, burn, and blow
Out on the wind of Time, shining and streaming....
These I have loved:

Voice II: As the first rays of dawn streak up the sky, the figure of a man riding a dark chestnut horse emerges from the dense tropical foliage. From the slight elevation, he now has a good view of the surrounding island terrain. For a few minutes, rider and horse remain motionless, eyes and ears alert; then the man dismounts, looks through his binoculars, lowers them, and hastily sketches what he sees. To make certain no detail has escaped him, he again raises his glasses, adds a few deft strokes to the drawing, remounts his horse, and vanishes.

Shortly after midnight, a scout handed him a message, and he knew that the moment had come. As he saddled Master Raider and made ready for the perilous ride ahead, the memory of never-to-be-forgotten scenes came back to him; scenes, and people, he had loved. (Fade out. Fade in.)

Music: "The Dance of the Sugar Plum Fairy." Tschaikowsky.

Jimmy: Please, Mummy, mayn't I ride him through the park, just once more?

Mother: Darling, you've already had three extra rides because I said "yes" to that question. It's getting late, almost your bed time, and besides your pony's tired. Why not let Roy take him back to the stable? You can ride him again the first thing in the morning.

Jimmy (Reluctantly.): Well, all right, if he's tired—Mummy?

Mother: Yes, dear.

Jimmy: What shall I name my pony?

Mother: Let's see. Since he's a very special pony, he should have a very special name. (Pause.) I'll tell you, let's ask Daddy. If we're lucky, we may meet him as he comes up from the garden.

Jimmy: If we're luck—Lucky! Why wouldn't that be a nice name for my pony?

Mother: It suits him perfectly, Jimmy. You're a lucky boy to have such a beautiful pony, and he's lucky to have my little boy for his master. If you learn to mount and ride him well, you'll be a fine horse-man one day. Run, see what Daddy thinks of our name.

Jimmy (Off mike.): Daddy, oh Daddy, Mummy and I have just thought of a name for my pony!

Father: Is that so? Let's hear it.

Jimmy: We've named him Lucky! Daddy, Mummy says I'm lucky to have him, and he's lucky to have me. Is he lucky to have me, Daddy?

Father: You bet he is, son. Come along now, and while you're having your bath, I'll tell you the story of a famous horse named "Black Beauty."

*Reprinted by permission of the author. "These I Have Loved" is published for reading purposes only; permission to produce the play must be secured from the author.

Jimmy: "Black Beauty"—that's a nice name. Was he every bit black, Daddy?

Father: No, he had one white foot and a pretty white star on his forehead. He was thought very handsome.

Jimmy: Wait a minute, Daddy. I have to get my soap, and my sail boat, and the big blue towel.

Father (Hums "Dance of the Sugar Plum Fairy."): Here we are. Now, as I was saying Black Beauty was a dull black, and his master—just in fun—sometimes called him "Darkie." "Well old Pet," he would say to Beauty's mother, "How's your little Darkie?" And then he would give them a piece of bread or a carrot. You should take Lucky a carrot, Jimmy. I wonder if he likes them? All right; ready? In we go.

Sound: (Running water. Much splashing. Fade out. Fade in. Music interlude, Victor Herbert's "Sweethearts." Three to five seconds. Then students' voices as they assemble for class. Gong sounds. Students become quiet.)

Miss Johnson: Today you are going to become better acquainted with a man who will ever be a source of infinite delight to you. James, do you know to whom I refer?

James: Yes, Miss Johnson, William Shakespeare.

Miss Johnson: And why do I say he will bring you "infinite delight?"

James: Well, I suppose because he wrote great plays. Everybody enjoys a good show.

Elizabeth: But, Miss Johnson, William Shakespeare lived hundreds of years ago, during the reign of Queen Elizabeth. Do you think his plays will "delight" us, as you say?

Cynthia: Certainly, they will, Elizabeth. I loved Norma Shearer and Leslie Howard in *Romeo and Juliet* and the fairies in *A Midsummer Night's Dream*. Of course, they were only movies; I've never seen a Shakespearian stage play.

Miss Johnson: You will, Cynthia. The names of some of the greatest actors and actresses are so closely associated with the Shakespearian character they have created that to mention the one calls for the name of the other. Who can tell me one such combination? Barbara?

Barbara: John Barrymore as Hamlet.

Anne: Lynn Fontanne and Alfred Lunt as Katherine and Petruchio.

Miss Johnson: That's good. Has anyone thought of another? Robert?

Robert: Katharine Cornell as Juliet.

Miss Johnson: These are your contemporaries. Maurice Evans, Helen Hayes, John Gielgud, and Orson Welles are others. The fame of the great actors and actresses of every age rests, to a great extent, upon their brilliant enactment of a great Shakespearian role. Tommaso Salvini as Othello; Modjeska as Rosalind; Ellen Terry as Lady Macbeth; and Edwin Booth as Hamlet are examples. You will hear more of them later.

Today we shall begin the study of Othello; the tragedy of a man who "loved not wisely but too well." Othello, a great general and a Moor, falls in love with and marries the lovely Venetian girl, Desdemona. After their marriage, the wars take him to the Island of Cyprus where Desdemona later joins him. The play abounds in "spot passages," one of the most beautiful of which comes near the first of the play. Upon seeing Desdemona, Othello says to her:

"It gives me wonder great as my content
To see you here before me. O my soul's joy!
If after every tempest come such calms,
May the winds blow till they have waken'd death!
And let the labouring bark climb hills of seas
Olympus-high and duck again as low
As hell's from heaven! If it were now to die,

"T'were now to be most happy, for, I fear,
My soul hath her content so absolute
That not another comfort like to this
Succeeds in unknown fate. (Pause slightly.)

For tomorrow, I want you to memorize these lines. Perhaps some day you will have occasion to remember and repeat the exquisite expression Othello gave to his overwhelming joy.

Sound: (Gong sounds for the dismissal of class.)

Miss Johnson: Oh, there's the dismissal bell. You have your assignment: the first two acts of the play. As you read, try to visualize its enactment upon the stage. Walter Huston last played Othello, I believe. How would you cast it? That will be all. (Fade.)

Sound: (Students ad lib as they leave the room.)

George: Miss Johnson and her "spot passages!" A fellow has something else to do besides memorize Shakespeare!

Robert: And what's more, we practically memorize the whole darned play before we're through. And after Shakespeare come Tennyson, and Browning, and Keats. My brother had her in English; I know what we're in for. (Fade out. Fade in.)

James: Say, Cynthia, I'd like to see *Othello*, wouldn't you?

Cynthia: So should I, Jim. I wonder why he "loved not wisely but too well?"

James: Suppose I come over tonight, and we'll try to find out. I'll be Othello, and you can be the beautiful Mona Lisa.

Cynthia: DESDEMONA! Stupid!

James: Uh-o! Got my Mona's mixed again. Well, goodbye, Cyn.; see you tonight. (Fade out. Fade in.)

Sound: ("Night and Day" played by a top band. Three to five seconds. Fade out. Fade in. Ringing of doorbell.)

Parker: Good evening, Mr. Jim. Come in. We don't see much of you these days.

James: Thank you, Parker, it's good to be home.

Parker: Been working pretty hard?

James: Yes, engineering at Tech. is no snap. I'm glad I could get away this week-end for the Horse Show and dance. I've never missed them, you know?

Parker: Your horse made a good showing this afternoon, sir. If you will just step into the library, I'm sure Miss Cynthia will be down in a few minutes.

James: You're an optimist, Parker.

Parker: She was almost ready half an hour ago. I saw her looking at herself in the long mirror there in the hall. She looked particularly lovely, if I may say so, Mr. Jim.

James: Yes, Cynthia is the most attractive girl I know; so distinctive with her dark hair and grey-blue eyes. The only trouble with her is—

Cynthia: And may I ask just what you are telling Parker about me, James Allen?

James: I was just about to reveal the secret that you are altogether too popular with the stag line. Cardinal sin, eh, Parker?

Parker (Not to be implicated.): Well, er—er (coughs slightly.) Good-night, Miss Cynthia; good-night Mr. Jim. I hope you have a pleasant evening.

Cynthia: Thank you Parker. (Slight pause.) Your flowers are beautiful, Jim. I can never decide which I like better, gardenias or violets.

James: Gardenias suit you best. I remember your saying once that your idea of heaven was to have a fresh gardenia every day.

Cynthia: (Laughs slightly.) And you said your idea of heaven was to have Western Star win the Kentucky Derby.

James: He could almost do it, too. He's a wonderful horse. What do you say we go riding in the morning?

Cynthia: After being up so late tonight, oh Jim, I just couldn't. The days aren't long enough to do everything we like. We enjoy dancing and riding—

James (Interrupting.): And open fires and good books to read in front of them—

Cynthia: And long walks through dry autumn leaves. I just love—

James: (Coming in quickly.) I love you, Cynthia.

Cynthia: And I love you more than anything. You are in everything I think, and feel, and do; and shall be until I die. (Slight pause.)

James: Cynthia?

Cynthia: Yes, Jim.

James: You are going to marry me, aren't you?

Cynthia: I'd never marry anybody else. Surely you knew that?

James: Yes, I suppose I did, but I just wanted to hear you say it. (Relaxing.) And one of these days when I'm a full fledged engineer with an office and an imposing mahogany desk—oh, yes, and a secretary—a blond for contrast—I'll toss aside my slide rule and protractor, push back my chair, and say, "Well, good-bye, Miss er—er Smith, wish me luck; I'm going to be married!" (Fade out. Fade in.)

Sound: (Mendelssohn's "Wedding March.")

Organ five seconds. Fade out. Fade in.)

Cynthia: December sixth, I wouldn't have believed that the weeks could pass so quickly. Why, it seems only yesterday that I was trying on my wedding dress.

James: You were more beautiful than ever that evening, Cynthia. "It gave me wonder, great as my content to see you there before me."

Cynthia: Thank you, dear. And the bridesmaids were perfect. I'm glad they all wore white, as I'd always planned. We've been back in New York four days now, and already the skiing and hunting in Canada seem like a dream. I know exactly how Gertrude Lawrence feels in those dream sequences in *Lady in the Dark*.

James: We've certainly gone "dining and dancing around the town," haven't we?

Cynthia: You've been to Central Park every single day to ride your beloved horses!

James: I'm too much of a gentleman to dare breathe your frequent visits to Bergdorf Goodman's, young lady.

Cynthia: Touché. I'm too happy to argue. Tomorrow morning let's go to early church at St. John's Cathedral. Our trip wouldn't be complete without that, would it?

James: No. I'll leave word at the desk to be called at seven. I like the early service best. The chapel is dim, and the stained glass windows magnificent with the sun streaming through them. I can almost hear the chants and the voices of the people in prayer. (Fade out. Fade in.)

Music: (Choir chanting "The Lord's Prayer.")

Fade out. Fade in.)

Cynthia: (Softly.) I'm ready to go home now, Jim. I feel that God will bless us always; that no harm can really ever come to us. (Fade out. Fade in.)

Sound: (Train running at full speed. Hold in background during following scene.)

James: That was an excellent dinner, wasn't it? We'll be home in good time; the National's right on schedule. What do you say we listen to a newscast? I'd give anything to know the outcome of the conference between President Roosevelt and that Japanese guy?

Sound: (Dial being turned.)

James: (On fade.) I hope all our wedding presents prove as useful as this little radio. (Fade out. Fade in.)

Announcer: We interrupt the regular Sunday afternoon concert by the New York Philharmonic to bring you a special news bulletin. At 3:20 Washington officially announced that the great army and navy base at Pearl Harbor, Hawaii, had been bombed by Japanese aircraft. The enemy struck shortly before noon while many of the officers and men were attending church services. (Fade out. Fade in.)

Music: "America" (instrumental) played very softly. (About three seconds.)

Lieutenant: James Harvey Allen?

James: Yes, sir.

Lieutenant: Born—May 14, 1920, Hagers-town, Maryland. Is that correct?

James: Yes, sir.

Lieutenant: What did you do before you entered the army?

James: Engineering.

Lieutenant: What kind?

James: Mechanical.

Lieutenant: Where did you go to college?

James: I went to Carnegie Institute of Technology, in Pittsburgh.

Lieutenant: Did you graduate?

James: Yes, sir.

Lieutenant: What is your preference?

James: The Cavalry.

Lieutenant: Which do you mean—Horse or Mechanized?

James: The Horse Cavalry.

Lieutenant: There isn't such a thing anymore!

James: That's not what I understood.

Lieutenant: All right. What qualifications do you have for Horse Cavalry?

James: I have owned, ridden, and trained horses since I was old enough to climb into a saddle.

Lieutenant: How old was that?

James: About five or six.

Lieutenant: I have a little book here with a lot of questions on horses. Let's see how much you know about them.

Sound: (Leaves of book being turned.)

Lieutenant: Um-m- Let's see — What seats are used in riding?

James: The two acknowledged ones are: the foreward and the balanced seats.

Lieutenant: Which seat is used for jumping?

James: The foreward or Italian seat.

Lieutenant: What are the natural gaits of a horse?

James: The walk, trot, and gallop.

Lieutenant: What about the canter?

James: The canter is not a natural gait, but a collected gallop.

Lieutenant: That's all.

Sound: (Book being slammed shut.)

James (Eagerly): Do you think I'll be able to get into the Horse Cavalry, sir?

Lieutenant: I can't promise you anything. (Fade out. Fade in.)

Music: ("Saber and Spurs" about five seconds. Fade out. Fade in.)

Voice (Filter.): Private James Allen to the Orderly Room.

Sound: (Voices of fellow soldiers ad lib as James leaves the room. Fade out. Fade in.)

James: Did you send for me, Sergeant?

Sergeant: What's your name?

James: Private Allen.

Sergeant: Just a minute.

Sound: (Knock at door.)

Captain: Come in. (Door opens.)

Sergeant: Private Allen reporting, sir.

Sound: (Door closed.)

Captain: Private Allen?

James: Yes, sir.

Captain: Private Allen, you are appointed acting Corporal of a detachment of ten men to go to Fort Riley, Kansas, and there to report to the Commanding Officer. You will not reveal your destination to any of these men. You will report here at 0600 for final instructions. That will be all. (Fade out. Fade in.)

Sound: (Train running at full speed. Hold in background during the following scene.)

Private Dale: Five minutes to twelve. Little did I ever think I'd spend Christmas Eve rumbling along in a train, to say nothing of not knowing my destination.

Private Randolph: I have a hunch we're heading for Fort Riley, all right; the Country's leveling out. Man alive, wouldn't it be swell to wake up in the morning and find ourselves under a Christmas tree in the "School for the Generals."

Private Dale: The old saber-swinging "hell-for-leather" boys who rode with Custer, with Sherman, and with Stuart, eh?

Private Randolph: Oh, there have been other big shots since them. General Pershing of the first World War was there, too, you know?

Private Dale: And I read somewhere just the other day that General Douglas MacArthur was once Commander of the Post. I guess they really live up to their motto: "Half as big and twice as tough."

Private Randolph: Well, Merry Christmas, old man; I hope my hunch is right. If it is, it'll be boots-and-saddles for us, no foolin'.

(Fade out. Fade in.)

Music: ("It Came Upon the Midnight Clear." About five seconds. Fade out. Fade in.)

Sergeant: You men are now in the Horse Cavalry. There is also a Mechanized Cavalry here. The two are basically the same. All of you will take your training in Horse Cavalry; most of you will see action in Mechanized Cavalry. If you know anything about horses, that's too bad, because we're going to really teach you what the Army knows about them. Any questions?

Private Smith (Cynically.): What are we going to do on a horse in this war!

Sergeant: For you, and for the benefit of the rest of these men, the Cavalry is now a scouting, patrolling, and reconnaissance unit. Our job is to get information and harass the enemy. We work in units varying in size from one to twenty men depending upon the tactical situation. (Fade out. Fade in.)

Music: ("Saber and Spurs." About five seconds.)

Sergeant: Sir, the troop is ready.

Captain: Thank you, Sergeant. At ease! You men have completed 13 weeks. You are now Cavalrymen. You have learned to ride the Cavalry way: hurdling, jumping, rough riding. You've learned to scout, harass the enemy with mortar, light machine gun, and rifle fire. You men are now assigned to the 26th Cavalry. You will report immediately to your new organization. Where ever you go, good luck! Sergeant, you will take charge of the troop.

Sergeant: (On fade.) Attention! Inspection! Arms! Unlock! Pieces! (Fade out. Fade in.)

Scout: Lieutenant Allen?

James: Yes.

Scout: A message from headquarters.

Sound: (Envelope being opened. Paper taken out.)

James (Reading aloud, slowly and distinctly.): Headquarters 1st Squadron

26th Cavalry

Bataan

To Commanding Officer, Troop B:

Your troop will fight a delaying action covering the withdrawal of the 2nd Marine Regiment from this area. Evacuation will start at 0500.

LIEUTENANT COLONEL GRAHAM

Commanding

(Long pause.) Well, Master Raider, this is it.

(Pause. Then slowly and impressively.):

"Now for my country that it still may live
All that I have, all that I am I'll give
It is not much beside the gift of the brave
And yet accept it since 'tis all I have."

Music: (Quartet singing the second stanza of "The Battle Hymn of the Republic." Fade out. Fade in.)

Announcer: Closing announcement.

Music: (Beethoven's Fifth Symphony.)

The Gay Ninety Revue

(Continued from page 11)

was given a dinner at the officers' mess hall.

Our Gay Ninety Revue was performed at the AAFTAAC hospital theatre, Winter Park, Florida, on November 17, 1943. The audience was composed of about five hundred convalescent soldiers. Many had seen action in the South Pacific and North Africa. The other performances for servicemen included one at the Army Air Base at Orlando, Florida, and two performances at downtown Service Clubs. Our final Revue was given before restricted soldiers who were to be sent overseas into combat areas. They were brought to us from outlying army bases. Some of these soldiers had not seen any entertainment for six months. We found them to be the most enthusiastic crowd we have ever had the pleasure of entertaining.

The Realest of Human Drama For Any Audience

LITTLE WOMEN

in three acts

by Sara Spencer

CAST: 10 women, 2 men

SCENE: One Setting, throughout

BOOKS: 75c each

ROYALTY: \$15.00

This play is released solely and exclusively by

THE CHILDREN'S THEATRE PRESS

27 Lochmoor Boulevard

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Write Your Own

by BARBARA WELLINGTON

Director of Dramatics and Thespian Regional Director, B. M. C. Durfee High School, Fall River, Mass.

MY ANSWER to the SOS of the perplexed drama group with very little money for experimental production is, "write your own

plays." The very thought fills most high school people with dismay. What, try to compete with professional playwrights who have given their lives to writing

careers? No, I do not maintain that most high school students are capable of creating a full evening play which is worthy of the time and effort of production, but I do know that any Thespian Troupe can write original one-acters which will stand up very creditably, and prove to be a most satisfactory project for a drama group.

Why do I consider a Thespian Troupe so well equipped? First, each member must have an interest in the drama; next he will have taken part in several plays; and last he will have studied various phases of production.

Because there must be some starting point for a young author, we usually choose imaginary episodes in the lives of famous people, real or fictitious, or else we dramatize stories. Never have we been denied the author's permission. Using these two points of departure, the playwright has his characters already established and the main elements of his plot outlined in advance. If a writer prefers to start from scratch to create an entirely original play plot, he does so, but experimenters are usually glad to have some established theme to which to cling.

Each member of the Troupe is required to submit a brief outline, in a sentence or two, of a possible plot which is discussed by the group as a whole. Many helpful suggestions are given at this time. Within a week each member



Scene from the production of *Death Takes a Holiday* by the Senior Class of the York Community High School (Troupe 94), Elmhurst, Ill. Directed by Doris E. White.

CORRECTION

The statement concerning royalty rates on the plays, *Brother Goose* and *Act Your Age*, which appeared in the advertisement for The Dramatic Publishing Company in our February issue should have read as follows: "Note on Royalty: Mr. Davidson insists that his plays be offered on our Basic Fee Plan, with a minimum of only \$10.00 for small groups. Maximum royalty, \$25.00. Write for details of this flexible royalty plan."

prepares a scenario for his play, covering all the action. The most difficult problem for movie-minded drama lovers is to remember the Greek unities and confine all action to one scene for a one-act play. The scenario contains the stage setting, a list and brief description of the characters, and all the action described in detail without any dialogue included. This keeps the play plot moving toward its climax, without getting bogged down in a slough of desultory conversation.

All these scenarios of potential plays are read aloud, criticized, and built up. Some young authors prefer to take a mere suggestion home to work out alone, while others are grateful for whatever constructive help the group can give. The final step is to add the dialogue, which by now practically writes itself. If the author has lived with his characters through these preliminary stages, the words will come spontaneously from their mouths. All that is required of the playwright is an uninterrupted period in which to work alone, plenty of paper, and then the living characters in exciting situations will speak their own lines as fast as the author can write them. Of course, this process of writing will come to some more easily than to others. Here again the group can be of immense help in criticizing the naturalness of the characters' speech and improving it.

From the large output of plays now written, the Troupe or a committee from it, or the sponsor, selects the four which will make a well-balanced program for the first Thespian production of the school year. Each author is given the choice of playing in, directing, or merely advising his own cast. The actors are chosen from veteran Thespians or apprentices who have not yet met Thespian requirements in full. It is through selling tickets to this matinee of original plays that our new Thespians earn their initiation fees.

You may wonder whether the results justify the time and effort expended. One of the plays won a special award at an inter-state drama festival program, and we have often had scenes from these original plays pictured in the HIGH SCHOOL THESPIAN. One of our plays was turned into a radio drama and broadcast. Above all, our members have, each year, taken part in the fun of completely creating drama.

The Living Stage

By Louis Lytton



Allow me to present myself—a strolling player!
No, I'm not a refugee from Metro Goldwyn Mayer
I'm a relic of that ancient, gilded age—
A mummer from that realm known as the Stage.

Perhaps some fond remembrance lingers in your hearts
Of wonder nights blessed by the actor's art.
The living stage is dead, perhaps you say?
My friends, 'twill live forever and a day.

In London town despite grim war's alarms
Full forty shows dispense their magic charm.
Nor fire nor steel of Fuehrer Hitler's band
Can dim the luster of the drama in brave Soviet land.

In gay Manhattan, blacked in war-like shroud
The lovely Bankhead, Hayes, Cornell, thrill nightly crowds.
Perhaps you're living in that golden age
When Booth played "Hamlet"—great Salvini trod the stage.

That's long ago—those stars of yester-year
Had color, warmth—brought us enchantment sheer.
My friends, because we're children in our hearts
We'll never lose the glow of Actor's art.

The curtain rises, dull cares fade away,
We're living in a new and thrilling day,
The actor holds us in his mental magic
An artist, in his comic moods or tragic.

This is a panoramic life parade
A breathing, true, pulsating cavalcade
Moving with grace and charm from youth to age
This, my good friends, is the living stage!

Louis Lytton is a grand stage actor with years of experience to his credit. Although he has played to thousands of seasoned play-goers, he finds in high school audiences his most eager and enthusiastic listeners. If you want him to appear before your student body as a reader and actor of many parts, you may reach him through the Bonsberg Lecture Bureau, 314 Superior Ave., N. E., Cleveland, Ohio.
—Editor.



Four scenes from *Letters to Lucerne* as given by the Roosevelt High School (Troupe 561) at Cedar Rapids, Iowa. Directed by Roberta D. Sheets.

Staging the High School Play

This department is designed to assist teachers in choosing, casting, and producing plays at the high school level. Suggestions as to plays which should be discussed next or how this department may be of greater assistance to teachers will be welcomed.

Edited by EARL W. BLANK

Thespian Senior Councilor and Director of Dramatics at Berea College, Berea, Ky.

Staging: Letters to Lucerne

BY ROBERTA D. SHEETS

Roosevelt High School, Cedar Rapids, Iowa

Letters To Lucerne, a three-act play, by Fritz Rotter and Allan Vincent. 8 w., 4 m. Royalty quoted on application. Samuel French, 25 West 45th St., New York, N. Y.

Suitability

Letters to Lucerne answers two great needs of a director today—a play with a war theme and a play with few male roles. It is well-written and good theatre. While the play is a challenge to high school actors to create the characters artistically, it is within their intellectual and emotional capabilities.

Plot

The play opens late in the summer of 1939 in a girls' school in Lucerne, Switzerland. Girls from various countries are returning from their summer vacations. Mrs. Hunter, the American head mistress, wishes to protect the girls from hatreds she knows are rampant in the outside world. The girls have a custom of reading aloud their letters from home and the letters carry the bitterness in. With the outbreak of war, there arises the problem of the Polish girl, two American girls, an English girl and a French girl living with the German girl, Erna. This is further complicated by the engagement of Olga, the Polish girl to Erna's brother. Erna's letters are filled with bragging of Nazi superiority and soon the girls turn against Erna. Finally, after much suffering, Erna is forced to read a letter that has been smuggled to her. As it honestly describes her family position, enmity is displaced by understanding and school life moves on.

Casting

Letters to Lucerne calls for six girls of different nationalities; so those cast should present a variety in size and coloring. Much of the success of the play depends upon careful casting of these girls so that national characteristics and temperaments seem obvious. Erna needs poise and ability to sustain emotion; Olga must be appealing and able to control emotion;

Roberta D. Sheets

In *Letters to Lucerne* Miss Sheets brings to us the story of her staging of a play well worth doing today in furthering the war effort. She has a B. S. degree from Northwestern University and a Masters degree in Theatre Arts from the State University of Iowa. During the past few seasons Miss Sheets has been active as a member of the Curriculum Committee (secondary school division) of the American Educational Theatre Association. Thespian Troupe 561 was established last spring under her direction at the Roosevelt High School, Cedar Rapids, Iowa, where she is now employed as director of dramatics.

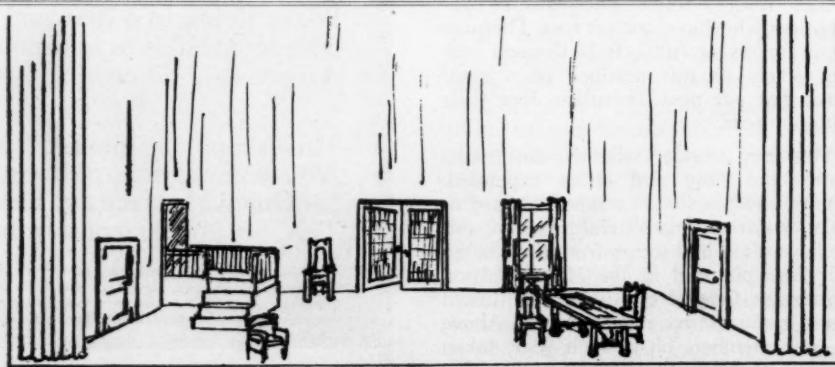
(The editor of this Department has a cutting of *Letters to Lucerne* which calls for one male role only. Directors who may wish to use this version are invited to submit a copy of the play for cutting. Address to Dr. Earl W. Blank, 48 Estill Street, Berea, Ky.

Felice is fiery; Marian, reserved; the two Americans, energetic and vivacious. Mrs. Hunter should be able to look forty, poised and capable. If her assistant, Miss Linder, can be a tall blond it will be easier to get her Nordic antecedents over to the audience. The middle-aged maid is stout and effusive.

The men have short scenes but should be carefully chosen. Hans, Erna's brother, should be good-looking, young, ingratiating. He is the hero, and though his appearance is brief, much of the play is about him. Gustave, the old care-taker and Francois, the mail carrier, are Swiss. Koppeler, the policeman, should be large, brusque and have military posture.

Staging

Any pleasant-looking interior "gay and comfortable" can be used for the main hall of the school. French doors and a stairway are necessary. We used tan drapes, brown doors and windows already on hand and a rebuilt stairway. Furniture (from



Setting used by Roosevelt High School for *Letters to Lucerne*.

COSTUMES
Letters to Lucerne

Character	ACT I		ACT II		ACT III	
	Scene 1	Scene 2	Scene 1	Scene 2	Print silk; tan shoes.	Tailored crepe dress.
<i>Mrs. Hunter</i>	Dark tailored suit; hat; gloves; purse; pumps.		Navy crepe dress, white collar and cuffs; Same shoes.			
<i>Miss Linder</i>	Light beige suit; white blouse; oxfords.		Same suit; top-coat; hat.			
<i>Margarethe</i>	Full, striped skirt; peasant blouse; apron; white hose and cap.		Change apron to large one.			
<i>Olga</i>	Green skirt; white blouse; white Bavarian jacket with green embroidery; anklets; flat shoes.	Rose satin dressing gown; rose slippers.	White embroidered peasant blouse; pleated skirt.	White housecoat; slippers.	Figured powder blue challis dress; knitted blue wrap; low heeled shoes.	
<i>Erna</i>	Gray skirt; white blouse; sleeveless jacket; black oxfords.	Jade dressing gown; slippers.	Rose flannel dress; same shoes.	Dark red dressing gown; slippers.	Dull green corduroy dress; brown shoes.	
<i>Felice</i>	Navy blue skirt; red jacket; small blue hat; red purse and gloves; high heeled red pumps.	Dull blue; dressing gown; pink nightgown; blue slippers.	Navy blue dress, white buttons, white ruffled collar; black pumps.	Aqua and black Chinese pajamas; black slippers.	Brown crepe dress with white angora trimming; brown oxfords.	
<i>Sally</i>	Light blue suit; brown felt hat; make-up box; high-heeled pumps; purse.	Navy blue satin lounging pajamas.	Brown skirt; pink sweater jacket; blouse.	Flowered housecoat; mules.	Salmon corduroy dress; saddle shoes.	
<i>Bingo</i>	Gray flannel suit; maroon blouse and accessories; pumps.	Striped housecoat; mules.	Brown skirt; rust sweater.	Tailored black lounging pajamas; slippers.	Beige skirt; brown blouse; sport jacket; sport oxfords.	
<i>Marian</i>	Dull plaid suit; tam; purse and shoes leather color.	Light blue dressing gown; slippers.	Jacket; blue skirt; white blouse; tan shoes.	Blue flowered cotton housecoat; slippers.	Black dress; white buttons and trimming; black shoes.	
<i>Gustave</i>	Dark suit; wing collar; bow tie; black shoes.		Gardener's outfit.		Dark trousers; waiter's white coat.	
<i>Francois</i>	Navy blue mailman's uniform; black shoes.					
<i>Kopper</i>						
<i>Hans</i>	Sport shirt; sport jacket; tweed trousers; black shoes.				Police uniforms; black shoes.	

mezzanine of a local hotel) was large and comfortable-looking. Drapes at the windows added color.

The director may arrange a set with six beds and six night tables along the up-stage wall for the two scenes in the dormitory. The play is written for either one or two sets.

Directing

The real problem of the director is with the developing, sustaining and projecting of the characters. The authors have provided excellent material to work with.

There is also the problem of speech—good American stage diction with just a hint of English accent for Marian and Olga. Felice and the maid speak French though the few sentences may be easily learned even if the girls do not know French.

Two scenes are devoted to the reading of the letters and must not become static. In these scenes *listening* on the part of the girls can make the points-of-view in the letters clear to the audience.

As in any play that calls for much emotion, great care should be taken not to over-play and to keep the feeling in character. The peak should be reached in early rehearsals, then restrained and controlled. The scene where Felice reads Erna's letter is stormy. The contrast between this scene and the quiet reading of

Olga's letter with the tragic revelation that follows builds to a beautiful climax that requires perfect timing.

Contrast in mood from one act to the next must be established early and held. Grouping should show the emotional attitudes of the girls. Stage pictures are unusually effective throughout.

The stairway with the wide landing helps with levels and emphasis. The movement seems easy and natural, the tempo varied.

Rehearsals

It takes about five weeks with two hour rehearsals each school day to achieve a finished performance. However, in Act I, Scene 2, and Act II, Scene 2, there are just the six girls and they can rehearse intensively on these scenes. Each of the men has a short scene with either one or two other characters and these can be worked up during school hours and fitted into the whole. There is no waiting around. It is a pleasure to rehearse *Letter to Lucerne*.

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The HIGH SCHOOL THESPIAN

By JOHN K. KING*

YOU can take him off the stage or from behind the stage; you can take away his blue T and the yellow masks; you can strip him of his lines or his props, his paint brush or his saw, his grease paint or his crepe hair; you can surround him with dozens of students—but you cannot conceal the HIGH SCHOOL THESPIAN.

HE is easily recognized by his poise, his ease with others, his alertness, his intense interest in his environment, his command of the situation at hand. He has a vibrant personality. He is the one who does things, who reads much, who converses easily, who ranks high in his classes, who participates in other extra-curricular activities.

THE HIGH SCHOOL THESPIAN is conscientious, industrious, ambitious; he has a sense of loyalty to the group, the school, the government; he knows the meaning of co-operation; he practices the Golden Rule. You can see in his every movement and in his every thought the revelation of the slogan, "Act well your part; there all the honor lies."

HE is the ideal high school boy or girl; the kind you are proud to have known; the one you want to remember!

* Mr. King served as co-sponsor of Troupe 385 at the Centerville, Iowa, High School during the 1941-42 season. He is now located at the Lambert Field Station, St. Louis, Mo.—Editor.

Program

Roosevelt High School used an 8x11 sheet folded twice like a business envelope. The two wood blocks for the outside were designed and cut by a student and the programs were printed by the school print shop. The program carried a brief paragraph of the situation involved in the play.

Publicity

Most of the publicity came from write-ups and pictures in the local and school newspapers and a plug on school-news on the city radio station. Art students made attractive posters featuring letters. These were sent to the other high schools in the city and to store windows. Pictures of the daughters of famous fathers who appeared in the Broadway production were displayed: Sonya Stokowski, Nancy Wiman, Faith Brooks, Phyllis Avery and Mary Barthelmess.

Educational Values

In time of war there is great need for tolerance and understanding. *Letters to Lucerne* starts the audience thinking.

Next issue: *Out of the Frying Pan*.

Exercises in Dramatics

by FRANCES COSGROVE

Bittersweet Lane, Scarsdale, N. Y.

Author of *Scenes For Student Actors*, Volume I-V, published by Samuel French.

Transition

DURING the rehearsal of a play it is not at all uncommon to hear the director's plea, "Clearer transition." Once more the actors go back several lines, a whole scene, if necessary, so that the actor may pass from one emotion to another in a clear-cut and facile manner. For that is what transition means—the change from one thought, mood, or emotion, to another. If the actor foregoes all thought of self, relaxes, and really listens to what is being said on the stage, his mind and his body will be receptive to new ideas, situations and emotions, and his transitions from mood to mood will be quick and easy. Sometimes the transition is hardly perceptible—Involving but one or two of the senses. The more complex the situation the more involved the transition will be. Therefore, there must be complete unity of mind, voice, and body. Don't be a "wooden" actor. Be alive to all that goes on about you and respond to it. The result of your transitions, both large and small, will be a piece of work that is interesting and varied.

Angel Street*

By PATRICK HAMILTON

Mrs. Manningham is pale and haggard and her eyes are ringed. She expresses through her whole body her insecurity and fright for she is being driven mad by her husband. The handsome Mr. Manningham is "suave and authoritative, with a touch of mystery and bitterness." Nancy is the cheeky maid.

The situation is involved. Mrs. Manningham has been lectured on the duties of the servants. She is loathe to call them upstairs for so small a thing as putting coal on the fire. More to the point, she despises Nancy. It is apparent that there is complete understanding between the master and servant, although the tone is light and bantering. The transitions are complex for the most part, with little action. They are expressed more in a look, a slight pause or a smile.

Nancy (*Stands looking at both, as Mrs. Manningham hesitates to tell why she rang the bell.*): Oh, I beg your pardon. I thought the bell rang—

Mr. Manningham: Yes, we rang the bell, Nancy—(*Pause.*) Go on, my dear, tell her why we rang the bell.

Mrs. Manningham: Oh—Yes—We want some coal on the fire, Nancy, please.

(*Nancy looks at her impudently, and then, with a little smile and toss of the head, goes over to put coal on the fire.*)

Mr. Manningham (*After pause.*): And you might as well light the gas, Nancy. This dark—

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ness in the afternoon is getting beyond endurance.

Nancy: Yes, sir. (*With another barely discernible little smile, she gets the matches, and goes to light the two incandescent mantles on each side of the fireplace.*)

Mr. Manningham (*Watches her as she lights the second mantle.*): You're looking very impudent and pretty this afternoon, Nancy. Do you know that?

Nancy: I don't know at all, sir, I'm sure.

Mr. Manningham: What is it? Another broken heart added to your list?

Nancy: I wasn't aware of breaking any hearts, sir.

Mr. Manningham: I'm sure that's not true. And that complexion of yours. That's not true, either. I wonder what mysterious lotions you've been employing to enhance your natural beauties.

Nancy: I'm quite natural, sir, I promise you. (*Crosses to light lamp on center table.*)

Mr. Manningham: But you do it adroitly, I grant you that. What are your secrets? Won't you tell us the name of your chemist? Perhaps you could pass it on to Mrs. Manningham—(*A quick look by Nancy at Mrs. Manningham.*) and help banish her palor. She would be most grateful, I have no doubt.

Nancy: I'd be most happy to, I'm sure, sir.

Mr. Manningham: Or are women too jealous of their discoveries to pass them on to a rival?

Nancy: I don't know, sir—will that be all you're wanting, sir?

Mr. Manningham: Yes. That's all I want, Nancy—(*She stops.*) Except my tea.

Nancy: It'll be coming directly, sir. (*Goes out left center and leaves door open.*)

Mr. Manningham plays on his wife's emotions constantly. It seems to be a part of his technique. In this scene he at first makes her despair and suddenly tells her his good news. Her transitions are slow. She cannot turn from her depression too rapidly. Even when she is able to assimilate it completely, she cannot completely throw off the terror she feels at losing her mind.

Mrs. Manningham (*After a pause, reproachfully rather than angrily, moving to below table.*): Oh, Jack, how can you treat me like that?

Mr. Manningham: But my dear, you're the mistress of the house. It was your business to tell her to put the coal on.

Mrs. Manningham: It isn't that! It's humiliating me like that. As though I'd do anything to my face, and ask for her assistance if I did.

Mr. Manningham: But you seem to look on servants as our natural equals. So I treated her as one. (*Pause as he sits down on settee and picks up newspaper.*) Besides, I was only trifling with her.

Mrs. Manningham: It's strange that you can't see how you hurt me. That girl laughs at me enough already.

Mr. Manningham: Laughs at you? What an idea. What makes you think she laughs at you?

Mrs. Manningham: Oh—I know that she does in secret. In fact, she does so openly—more openly every day.

Mr. Manningham: But, my dear—if she does that, doesn't the fault lie with you?

Mrs. Manningham (*Pause.*): You mean that I'm a laughable person?

Mr. Manningham: I don't mean anything. It's you who read meanings into everything, Bella dear. I wish you weren't such a perfect little silly. Come here and stop it. I've just thought of something rather nice.

Mr. Manningham: Something nice? What have you thought of, Jack?

Mr. Manningham: I shan't tell you unless you come here.

Mrs. Manningham (*Going over and sitting on chair right of table.*): What is it Jack? What have you thought of?

Mr. Manningham: I read here that Mr. MacNaughton—the celebrated actor—is in London for another season.

Mrs. Manningham: Yes. I read that. What of it, Jack?

Mr. Manningham: What of it? What do you suppose?

Mrs. Manningham: Oh, Jack dear. Do you mean it? Would you take me to see MacNaughton? You wouldn't take me to see MacNaughton, would you?

Mr. Manningham: I not only would take you to see MacNaughton, my dear. I am going to take you to see MacNaughton. That is, if you want to go.

It is here that Mrs. Manningham makes her transition complete. It is a very big transition, from a depression bordering on insanity to the joy she feels at the prospect of going to the theatre. Her rise is the result of it. In the following scene she can barely contain herself emotionally. Her stage movements are the physical expression of this mental state.

Mrs. Manningham (*Rises*): Oh, Jack! What heaven—what heaven!

Mr. Manningham: When would you like to go? You have only three weeks, according to his advertisement.

Mrs. Manningham (*To back of sofa and over Mr. Manningham's shoulder.*): Oh—what perfect heaven! Let me see. Do let me see!

Mr. Manningham: There. You see? You can see him in comedy or tragedy—according to your choice. Which would you prefer, Bella—the comedy or the tragedy?

Mrs. Manningham: Oh—it's hard to say! Either would be equally wonderful. (*Crosses around back of settee to right end and below.*) Which would you choose, if you were me?

Mr. Manningham: Well—it depends—doesn't it—upon whether you want to laugh, or whether you want to cry.

Mrs. Manningham: Oh—I want to laugh. But then, I should like to cry, too. In fact, I should like to do both. Oh, Jack, what made you decide to take me? (*Sits on stool and leans against Mr. Manningham.*)

Mr. Manningham: Well, my dear, you've been very good lately, and I thought it would be well to take you out of yourself.

Mrs. Manningham: Oh, Jack dear. You have been so much kinder lately. Is it possible you're beginning to see my point of view?

Mr. Manningham: I don't know that I ever differed from it, did I, Bella?

Mrs. Manningham: Oh, Jack dear. It's true. (*Looks at him.*) All I need is to be taken out of myself—some little change—to have some attention from you. Oh, Jack, I'd be better—I could really try to be better—you know in what way—if only I could get out of myself a little more.

Mr. Manningham: How do you mean, my dear, exactly, better?

Mrs. Manningham (*Looks away.*): You know—you know in what way, dear. About all that's happened lately. We said we wouldn't speak about it.

Mr. Manningham (*Drawing away and looking away.*): Oh, no—don't let's speak about that.

The Technician's Roundtable

Conducted by A. S. GILLETTE

Technical Director, University Theatre, State University of Iowa, Iowa City, Iowa

Question: Our proscenium opening is much too large for the average opening of our settings. Can you suggest some method that we could use in altering the size of it without a major rebuilding job each time we wanted to use the stage?

Answer: The size of the proscenium opening on any stage can be altered quite easily by the installation of a vertical and a horizontal masking unit commonly known by the names of "tormentor" and "teaser." The tormentors, there are two of them, one for each side of the stage, are made of standard flat construction, the only difference being that they are sometimes made of $1\frac{1}{4}'' \times 3''$ in place of the lighter $1'' \times 3''$ framing lumber. These flats are made high enough so that it will not be necessary to add extensions to them for those occasions when an exceptionally high proscenium is required. The width of the tormentors and the manner in which they will be handled is naturally dependent upon the size and the plan of the stage. Each tormentor usually consists of two or three flats of varying widths hinged together so that the unit can be folded into different positions and which will stand by itself much like a folding screen. For additional stability the tormentors are stage braced after they are placed in position. The width of the proscenium opening can be regulated by shoving the tormentors on or off stage to the desired positions. Should the stage be exceptionally wide resulting in tormentors too heavy for easy shifting by hand, it is advisable to mount them upon an outrigger. This outrigger is a narrow wagon fitted with rigid castors and attached to the rear of the tormentors that will permit them to be rolled on or off stage with ease. This outrigger must be narrow to take up as little off stage space as possible. Because of its narrowness it will be necessary to weight it with sandbags or counter-weight to prevent the tormentor from tipping over. The onstage edge of both tormentors are fitted with stop blocks and lashing hardware providing an excellent "anchor" for the down stage edge of each side wall. The fact that the setting may be lashed to the tormentors serves to reinforce and brace the side walls which, of course, cannot be done when temporary tormentors of draperies are used.

The teaser is a horizontal masking unit placed upstage of the main curtain and suspended from a counter-balanced batten controlled by a set of lines. The height of the teaser is determined by the height

of the proscenium arch and whether the main curtain is equipped with a valance or overdrapery that hangs in front of it. It must be of sufficient height so that when the teaser is set at its lowest possible reading one cannot see above it. The teaser is usually made of the same material as the main curtain. This may be difficult or impossible to match, particularly if the main curtain has been installed for some time and is already dirty or worn. In this situation it's best to abandon all efforts at matching the teaser to the main curtain and match the teaser to the tormentors. Black is the accepted color for these two units. Remember that when the main curtain is open during a performance there is no light from the auditorium except that which may come from the beam lights and this is carefully masked to prevent it from spilling on the proscenium arch. The black tormentors and teaser absorb what little light that strikes them and forms an unobtrusive picture frame through which the audience sees the setting.

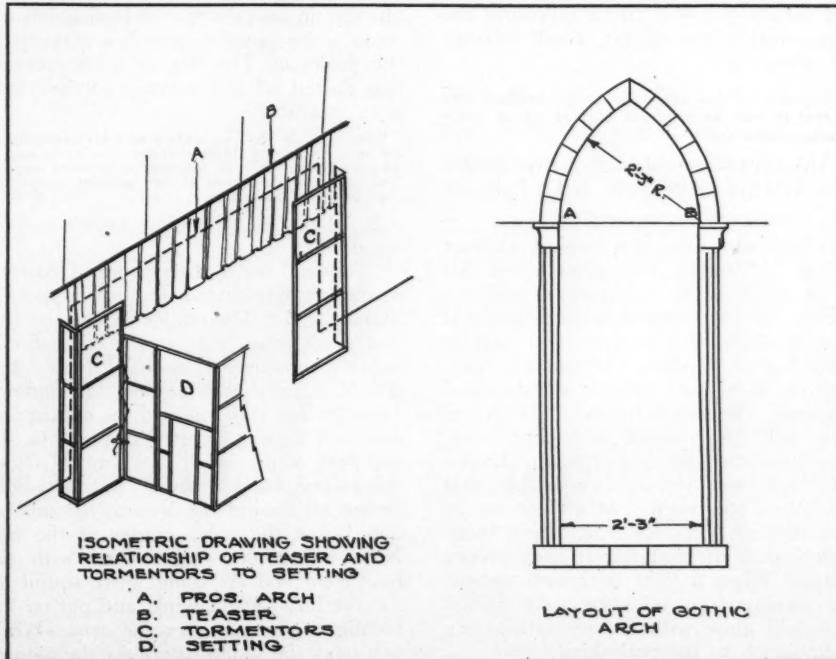
Question: We are doing a play that demands a setting with a large stained glass Gothic window in the center of the back wall. Is there some formula for drawing this type of arch? Would you recommend making the stained glass from colored celophane or gelatine?

Answer: The Gothic arch is a pointed arch with a joint instead of a keystone at its apex. The characteristic form of this arch can be drawn with a large compass, a trammel bar or even a nail, piece of string and a pencil. Having determined the width of your window draw a horizontal line across its width at a point where the lower part of the arch is to meet the vertical sides of the window. Set your compass, trammel bar, or adjust your string to a distance equal to

the width of the window. Place the pivot of the compass on the intersection of the vertical and horizontal lines and prescribe a segment of an arc with this radius that carries past the center of the window. Interchange the compass to the opposite side of the window and scribe a second arc. These two arcs will intersect at a mid-point above the window and give you the desired arch. Sweeps are cut to conform to this pattern and inserted in the usual fashion into your window flat.

I'm afraid you would find several rather serious disadvantages in making the stained glass window by the method you have mentioned. One objection is the length of time required to make it. It is practically prohibitive. Any of us who have attempted to make one in this fashion will vote against it. When the window is finally finished, you will discover that it is extremely fragile and that it cannot be shifted without running considerable risk of ripping or tearing off sections of the gelatine or celophane "glass." The most serious objection with a window made by this method, when it must be placed facing directly towards the audience, is the reflection factor. The bridge, beam or foot lights, will be reflected back to the audience by the shiny surfaces of the color media.

These faults can be all corrected by using the following method of simulating stained glass. Stretch across the back of the window a light weight muslin, cheesecloth, lawn or ABC silk. Tack and glue it if necessary to the window frame so that there are no wrinkles. Block out the design on the front of your window material with charcoal. Be sure to draw lightly so that corrections can be made. Now mix some black scene paint with plenty of glue in it. Go over your char-





Makeup for the High School Theatre

by PROF. RAY E. HOLCOMBE

Department of Drama, MacMurray College, Jacksonville, Ill.

Questions pertaining to your problems on make-up are welcomed by Prof. Holcombe. Enclose a stamped, self-addressed envelope with your letter.



Question: *How would you make up a nose to straighten it, and how make a nose look thinner?*

Answer: The problem is one of creating an illusion, an optical illusion, that the highlight following the length of the nose is straight, whereas, in reality it is in a zig-zagged line. With a bit of white mixed with the base color, run a broad line of highlight down the frontal plane of the nose. Now, with some panchromatic brown, or light brown with a little rouge added, run lines down either side of the nose right next to the highlight. To make these lines, use your forefinger. Very carefully press the cushion of the forefinger at the junction of the highlight and lowlight, starting at the top and working to the nose tip, pressing lightly, letting it up, then advancing a bit, then pressing again. Don't do this too vigorously or you'll take all the color off. All you need to do is to soften the sharp edge of the line. Now, on the sides, near the base of the nose, blend the brown off into the base on the cheeks. If you've put on enough of the brown you ought to get a very startling effect and it will appear very artificial when viewed at close range, but don't let that stop you. The blending accomplished by a generous powder job will tone the effect greatly. A daring stroke should be your aim, then try out the effect at the proper distance under your stage lights. Then gauge the adjustments that must be made after your first trial. If you carry the lowlight up along the sides of the nose and into a graceful curve following the upper oval of the eye pit, it will enhance the effect.

Question: *What can I do to fix bobbed hair so that it may be used for making up an older woman character?*

Answer: I would suggest two things: false hair (or crepe hair) and a hair net.

coal lines with this paint keeping all lines $\frac{3}{8}$ " or $\frac{1}{2}$ " wide. This paint serves two purposes: since it is opaque it will not permit light to come through it and will thus resemble the leading of a regular stained glass window. It will also prevent the dyes from running together and blotting. The actual colors of the stained glass will be painted with dye. Any drug store carries a wide range of household dyes and you can invariably find the colors you want. Mix these up in concentrated solutions and paint them directly onto the materials in their proper places. When a light is thrown against this window from off stage your stained glass will glow with a very satisfactory resemblance to the real thing.

For a number of parts, a knob of hair or a "bun" helps make the character much more mature in looks. You can fashion a little nest of crepe hair by fluffing out the hair and putting it together with hair pins. This, then, is fastened to the real hair at the back by means of bobby pins and held in place by that means and by using a hair net over the entire head. Fluffed-out puffs of crepe hair can be set in place at the sides or the back of the head, then the real hair can be carefully combed to cover it and the whole held in place by use of a hair net. Hair switches, too, are useful. You can get them at nearly all beauty parlors for loan or rental and sometimes they'll fix the hair with the net for you.

Question: *How can one minimize the glaring effect of the crow's feet and wrinkles about the eyes? Often they show up as crude lines and nothing else.*

Answer: I agree with you. It is so strongly entrenched as one of my pet peeves that I have a few "Don'ts" to offer that may help.

1. Don't use crow's feet at all, if you can avoid it. For our recent production of *Kind Lady*, our Mary Herries was made up with a pink base (fairly pale) and a straight makeup otherwise, with the exception of some gray and a tiny bit of white carefully combed through her eyebrows—and no crow's feet and no wrinkles. Her gray wig carried the illusion of her age without making her feeble. We relied on her acting to produce the illusion of changes in age, except for having her use some white powder over her makeup in the prologue. The film of white powder was dusted off her makeup for her first-act appearance.

Note: By the way, we made a sure-fire adaptation of the play (with very little alteration) so as to use an all-female cast. It even improves it in some respects. You, who feel the effects of the vanishing males, may want to ask us about it.

2. Don't use black for crow's feet or wrinkles!

3. Don't use a three-pronged pattern, or any regular pattern for that matter, in making them. The crinkles about the eyes just don't grow that way! They should not be represented by hard lines; they should appear as a tracery of shadows, more intense and wider in the depths and fine and lighter as they merge into the full flesh of the cheeks, or over the cheek bone. Try this experiment: pat some light brown all around the area at the side of, and below the outer corner of the eye. Now, mix a very light white with the base color you are using, then, squint up the eye in a violent wink, and pat on the highlight color all over the area. When you relax the squint, you'll see the natural

marking of the eye crinkles for they'll show up in brown because they were in the valleys when you were highlighting the ridges. Utilization of this technique can give you a much improved method of lining about the eyes.

Question: *How can I make up a Mexican character?*

Answer: For a boy's makeup use Factor's No. 8 base or Stein's No. 15. For a girl's makeup use Factor's No. 7 or Stein's No. 14 for a base color. Use a darker shade of rouge for the cheeks and lips, although it may be desirable to use a lighter shade for lip rouge in the case of the girl's makeup. Use a dark brown eyeshadow. Make the eyebrows black and widen them out to make them appear bushy. For the boys make them quite wide and a little closer together than normally found, so that the sinister look or stern look may be suggested. For boys with black hair use some vaseline to make it glisten. If the boys or girls have brown or dark brown hair, use black mascara to color it completely. (For this, get one of the large professional size cakes of mascara. Don't attempt it with the eyelash size.)

Question: *Where can I get false fingernails to use in a Chinese play?*

Answer: Make them yourself. Use photographic film cut the shape and size you desire. You can even use card material such as the type used in 3x5 cards. Be generous in the length cut so that a ringlet of adhesive tape wound around the finger will hold the false nail closely. The strip of adhesive tape should just come to the border of the first joint of the finger so that the finger may still bend easily. Use a nail polish of the desired shade on the false nail or use Factor's yellow tooth enamel if you want yellowed nails. (Or you can use regular ivory enamel paint if you want them to shine, or regular backstage ivory colored scene paint if you want them dull.) Cover the adhesive tape with a base color used for the hands.

Question: *Are the Max Factor makeup kits a war casualty? Had I better order my next year's makeup supply this spring?*

Answer: I scarcely know how to answer these questions, so I'll say, quite honestly, I don't know. Perhaps I'd better explain my answer.

In October, I ordered quite a quantity of makeup hoping to have my new supply for our November show. In January, I received word that a very harassed office force had found my misplaced order, realized that it was too late, but begged for a chance to fill our next order. In January, I sent another and much larger order. In spite of three letters and a telegram I have received no response. The stores which carry makeup here have the same tale to tell. Therefore, I'd say that if you discover a place where makeup is in stock, get it! P. S. Tell me where, too!

A Garland of Shows for Spring

Lost Horizon

Presented at the Universities of Iowa, Alabama, Southern California, Maryville College, etc., and at many high schools and little theatres, this play, a dramatization of the timeless classic by James Hilton, permits a production out of the general run, memorable in any season. 3 Acts; 7 m, 7 w; 1 int. Dramatized by Anne Coulter Martens and Christopher Sergel. Royalty, \$25.00. Price, 75c.



A Mind of Her Own

Anne Ferring Weatherly has caught, in a roaring comedy, some of the trials and humors of young people in a play that's wise and witty and growing in popularity with each production, as people who see it produced want it for their own groups. 3 Acts; 4 m, 9 w; 1 int. Royalty, \$25.00 maximum; basic minimum fee, \$10.00. Price, 75c.



Jan Struther's Mrs. Miniver

Mrs. Miniver is a household word by now. Flowers, hats, perfumes are named for her. The groups that give this play write us with great warmth about the

success of the productions. It will be timely as long as heroism and human beings facing great odds are timely. It has those moments that steel our hearts in a time when steel is needed, and, in addition, plenty of wit and humor. 3 Acts; 6 m, 8 w; 1 int. Dramatized by Christopher Sergel. Royalty, \$25.00. Price, 75c.



Best Foot Forward

This play, by John Cecil Holm, is rolling on to new records with every week. Its gayety and charm and uproarious scenes are unfailingly successful, and the zest of the George Abbot production seems to invigorate the hundreds of amateur performances. 3 Acts; 1 int.; 10 m, 7 w. Royalty on application. Price, 75c.



Nine Girls

An instant favorite with high schools and colleges! An unusual cast—9 girls, 10 if you wish—and an unusual plot as well. The variety of the characterizations possible interests casts and directors. The stealthily mounting terror makes a memorable mystery. Prologue and 2 acts; 9 w, 1 int. By Wilfrid H. Pettitt. Royalty on application. Price, 75c.

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1. Scene from the Junior Class play, *The Cat and the Canary*, at the Idaho Falls, Idaho, High School (Troupe 480). Directed by Elmer S. Crowley.

2. Scene from the Senior class play, *The Moonstone*, at the Providence, R. I., Classical High School (Troupe 528). Directed by Emilie S. Piché.

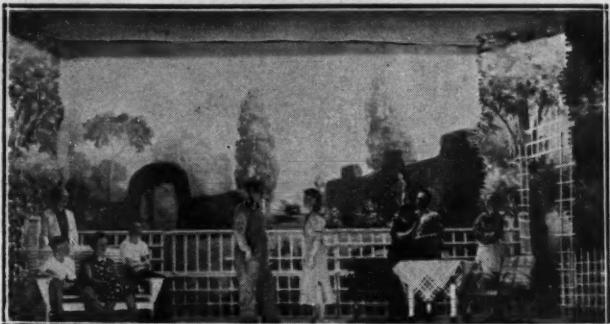
3. Cast for *Mrs. Miniver*, a production of Thespian Troupe 522 at the Columbia High School, Lake City, Fla. This production, with Mrs. Selwyn Chalker directing, was given late in August.

4. Members of the Victory Players Club (Troupe No. 530) of the Academy of Mt. St. Joseph, Ohio. Sister Carita is sponsor.

5. Thespian David Cook, Jr., as Stephen Hale in *Eternal Life*. David is a member of Troupe 204 of the Welch, W. Va., High School.

6. Rehearsal scene from *Three Queens* at the B. M. C. Durfee High School, Fall River, Mass. A production of Troupe 254, with Barbara Wellington and Elizabeth L. Leonard, co-sponsors.

7. Scene from *Skidding*, at the John Harris High School (Troupe 503), Harrisburg, Pa. This production was directed by Permelia Rose Emanuel, troupe sponsor.



"ROMANTIC BY REQUEST"

(Scene at left from "Romantic by Request" as presented at Des Moines, Iowa.

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ON THE HIGH SCHOOL STAGE NEWS

ABOUT EVENTS IN HIGH SCHOOL DRAMATICS

Fair Oaks, Calif.

WITH Mrs. Roberta Locher as their sponsor and dramatics director, members of Thespian Troupe No. 289 of the San Juan Union High School began their season in October with the production of two assembly plays, *Sunday Costs Five Pesos* and *A Slice of Melon*. In November Thespians and members of the Stagecraft Club and the Dramatics Class sponsored a party with some forty persons in attendance. A radio program patterned after one of the popular programs now on the air added greatly to the evening's entertainment. The first major play of the year, *Tish*, was given by the Senior Class on January 14, with seven Thespians appearing in the cast. The first initiation of the season was held on January 28. Thespians closed their first semester activities with attendance at a professional performance of the play, *Junior Miss*. Harlo Hunter is Troupe president; Robert Neurberg, vice president; Jenece McElheny, secretary, and Leland Sherman, treasurer.—Jenece McElheny, Secretary.

York, Pa.

THE dramatics season at the William Penn Senior School (Troupe No. 520) is well appraised by the following report submitted by Troupe Sponsor Leon C. Miller: "Troupe

No. 520 in our school in one year's time has become the outstanding organization of this school, sharing first place honors with the National Honor Society. In a few days we shall have thirty-six new members to report. It amazes me how these students work, yes, even fight, to have the opportunity to earn points to become members.—We expect to have our biggest year in dramatics this season. I believe that joining the National Thespian Society was just the medicine we needed. Mr. Miller modestly neglected to add that much of the success of his program is due to his leadership and hard work, with several major productions planned for the year. The annual Frolic entitled *Make Believe* was given to huge audiences on December 3, 4.

Madison, Wis.

TEN high schools participated in the finals of the annual play contest held on December 2 at the Memorial Union Theatre of the University of Wisconsin, with A. C. Jones as chairman. Class A ratings were given by Prof. Ronald E. Mitchell of the University of Wisconsin, to *The Miracle of the Danube*, presented by the Wauwatosa High School, with Mrs. Elizabeth Gibson directing; *Mail Call*, given by the Riverside High School of Milwaukee, with Isabelle Bodden directing, and

to *Jacob Comes Home*, staged by the Black River Falls High School, with Grace Nelson directing. Thespian certificates of excellence were presented to the winning casts. This event is sponsored by the Wisconsin High School Forensic Association, with Almere Scott as secretary.

Welch, W. Va.

THE production of *Nine Girls*, given in February by the senior play production class of the Welch High School (Troupe No. 204) was dedicated to the Junior Class, with Alice May Gay as director of dramatics. The fall term included the production of a number of one-act plays for assembly, including *Be Home By Midnight*, *Alice Blue Gown*, *The Kink in the Male Animal*, *Let Me Come Back*, and *Which Is the Way to Boston?* Thespians witnessed a performance of *Nine Girls* given on December 10 by the Drama Department of Concord State Teachers' College, Athens, W. Va. Mrs. M. J. Maddox, Troupe Sponsor and dramatics director for the past several years, resigned her position the first of year, with Miss Gay taking her place.—Edith Fleenor, Secretary.

Harrisburg, Pa.

AN impressive list of patrons greeted the performances of *Skidding* given on November 18, 19, at the John Harris High School (Thespian Troupe 503), with Permilia Rose Emanuel as director. Among those who appeared in the cast were Jacqueline Miller, Henry W. Grabyill, Jr., Jeanne Livingston, Alan Weiser, Wallace Eley, Martha Ann Koons, Jeanne Mendenhall, Ralph Knerr, Julianna Hespers, and Samuel Rutherford. Ralf E. Neigh served as stage manager. Thespian Troupe No. 503 contributed the sum of \$25.00 to the Servicemen's Library Fund early in December.



Members of Thespian Troupe 493 of the Kiser High School of Dayton, Ohio. Sponsor Robert W. Ensley is seen at center in the second row. In addition to sponsoring a vigorous high school dramatics program, Sponsor Ensley finds time for service in his community Little Theatre. Troupe 493 is extremely active in behalf of the war effort.

Highland Park, Mich.

MEMBERS of Troupe No. 518 of the Highland Park High School, with Mrs. Juva Beeman as sponsor and dramatics director, opened the current season with an extremely successful performance of *Every Family Has One* on November 5. Alan Wells served as student director. The fall term also included performances of the one-act plays, *Girls Must Talk* and *For Heaven's Sake*, for the school assembly programs. Mrs. Beeman and her Thespians are now making plans for the spring productions.

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Spokane, Wash.

ARSENIC and Old Lace was given on December 3 at the John Rogers High School as the first major production of the 1943-44 season. The play was under the direction of Pearl Mary Copeland who became dramatics director at this school early in September. Virginia Miller served as assistant director. Dramatics students are now giving consideration to the establishment of a Thespian Troupe in this school. Last season Miss Copeland sponsored Thespian Troupe No. 492 at the Sunnyside High School.

Perrysville, Ohio

THESPIAN Troupe No. 581 was formally installed on January 7 at the Perrysville High School under the leadership of Mr. H. L. Bland, dramatics director. Present for the impressive ceremony were members of Thespian Troupe No. 29 of the Ashland High School and their sponsor, Miss Virginia Ginn. The ceremony was attended by school officials and community patrons of the school. The season program of major plays began with a performance of *Mrs. Miniver*, sponsored by the Senior Class, with Mr. Bland directing. A repeat performance was given with equal success at the nearby town of Lucas. The first Thespian production, *Don't Take My Penny*, was given in February. One-acts given for the community during the fall semester included *Sky Pilot*, *Art is Wonderful*, and *Dog Tricks*. Mr. Bland and members of his newly formed troupe are looking forward to a successful program of dramatics during the coming months.

Fairview, W. Va.

MEMBERS of Troupe No. 34 of the Fairview High School contributed to the winning of the war during the fall term by collecting 8,000 pounds of scrap paper. Thespians are also writing to all former members of the Troupe now serving in the armed forces of the United States. The production of an evening of one-act plays, consisting of *Dark Wind*, *Time for Everything*, and *Blackout Mystery*, by the Dramatics Club, opened the current season at this school, with Miss Mary Sturm directing. The spring term activities call for a series of exchange programs with nearby schools.—Louise Taylor, Secretary.

Chowchilla, Calif.

DRAMATICS students of the Chowchilla High School (Thespian Troupe 434) are enjoying their usual busy and successful season of dramatics activities this year under the

capable direction of Frank Delamarter, troupe sponsor. *Young April* was staged by the Senior class on December 7. *Pulling the Curtain*, a full-length play, was given in February as a class project. The Junior class play, *The Doctor Has a Daughter*, is scheduled for production on March 24. The season so far has also included the production of several one-act plays staged for various occasions by members of the dramatics class. Among these one-acts are *Columbine Club on the Air*, *Wild-Cat Willie Gets Brain-Fever*, *Sadie Socks the Saboteurs*, and *From School Bell to Recess*.—Marion Adam, Secretary.

Revere, Mass.

TWO successful performances of *Mrs. Miniver* on January 13 and 14 brought to a climax the first semester's dramatics program for students of the Revere High School (Thespian Troupe No. 156). An attractive and interesting handbill for the performances was dedicated to the following members of the Troupe who are now serving in the armed forces: Donald Cerulli, Lyndon Doherty, Michael D'Orlando, J. Edmund Fitzgerald, Elliot Harris, Herbert Levine, Eugene Lyons, Ruth McPike, Paul Rosen, Anthony Sannella, Robert Tillinghast, and Ruth Williams. Troupe sponsor June Hamblin directed the production, with Emily L. Mitchell as faculty manager.

Rockland, Me.

A CHRISTMAS party held on December 20 in the Tower Room of the Community Building in Rockland served as the occasion for the induction of fourteen new members in Thespian Troupe No. 431 of the Rockland High School, with Mr. Allston E. Smith as sponsor and director of dramatics. These students earned their credits largely through the production of the Senior class play, *Night of January 16*, staged on December 9 and 10 under Mr. Smith's direction.—Elizabeth L. Holmes, Secretary.

Alamogordo, N. Mex.

FOR their opening production of the season the Thalian Dramatic Club (Troupe 81) of the Alamogordo High School staged an evening of one-act plays consisting of *Billy Begins To Behave*, *Take a Letter*, and *Gawkey, Twelve*, and *Freckled*, with student directors in charge. The program was under the general direction of Miss Edith L. Welsheimer, faculty sponsor.

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THREE TERMS, 1943-1944: Fall Term, November 1—February 25; Spring Term, March 6—June 23; Summer Term and Summer Sessions to be announced later.

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The study of makeup receives serious attention at the Santa Maria, Calif., Union High School (Troupe 464), with Mr. Stanley G. Breneiser as instructor and Troupe sponsor. This school recently contributed the entire net proceeds (\$145.75) of their latest dramatic production to the Servicemen's Library Fund.

Covington, Ky.

ELEVEN new members were added to Thespian Troupe No. 154 of the Holmes High School late in January as a result of the fall semester's program in dramatics. Major productions of the fall term included *Pride and Prejudice*, staged in December, an original pageant entitled *This Is Our Living*, two one-act plays, *The Wedding* and *All On A Summer's Day*, and an original half-hour pantomime, *The Flirtation*. The first major play of the spring term is scheduled for production in March. Students who qualified for membership during the fall term were: Frances Coates, Jackie Freppon, Elaine Hume, Joy Kinsburg, Lou Latsinger, Margie Page, Sylvia Greenberg, John Schadler, Jim Stephens, Will White, and Dick Williams. Troupe sponsor Robert R. Crosby has general supervision of all dramatics productions at this school.

Hemet, Calif.

DOUBLE EXPOSURE was staged on December 16, 17, by the Junior Class of the Hemet High School (Thespian Troupe No. 417) as the first full-length play of this season, with Mrs. A. D. Breneman directing. Among the one-acts given during the fall semester were *Some Women Were Talking* and *Murder in Hollywood*, presented at the school assembly programs. Spring productions are now being planned by the dramatics class. Plans are now also being made for the reorganization of the Troupe under Mrs. Breneman's direction.

Switchback, W. Va.

THE Players of Elkhorn High School (Thespian Troupe No. 206) closed their first semester dramatics activities for a successful production of *Superstitious Sadie* on December 9, given under the direction of Miss Gertrude E. Skaggs, troupe sponsor. Nine new members were admitted to Thespian membership during the fall term. Plans for the spring plays are now under consideration.

Crossville, Tenn.

MEMBERS of Troupe No. 428 of the Cumberland County High School closed the first semester program in dramatics with two highly successful performances of *Mr. and Mrs. America* on January 25, with Miss Ethel W. Walker directing. Earlier in the season Thespians gave two performances of *The Haunted Tea Room*, also directed by Miss Walker. National Drama Week in February

was observed with the production of a one-act play to further the War Bond Drive and a banquet given on February 15. At the time of this writing plays were being selected for the Annual Speech Arts Recital scheduled for March 21. The dramatics department of this school has contributed funds to the local USO Center and to the Servicemen's Library Fund.—Artie Lowe, Secretary.

Festus, Mo.

AMA'S BABY BOY, a three-act comedy, was given by the Junior Class of the Festus High School (Thespian Troupe No. 571) on December 8, with troupe sponsor Mrs. Ralph W. Lucas directing. The performance was extremely well-liked by a large audience. The formal installation of Troupe No. 571 took place on January 20 under Mrs. Lucas' direction. A candlelight ceremony was used. Charter members of the Troupe are: Jean Brennan, Doris Burnside, Harry Grob, Kenett Johnson, Judith McCormack, Martha Lou Panchot, David Powers, Kathryn Vinyard, William Vinyard, and Virginia Williams.

Filer, Idaho

A VERY successful presentation of *And Came The Spring* was given by members of Troupe No. 444 of the Filer High School on December 2, under the direction of troupe sponsor, Mrs. Ethel Warberg. Irene Jasper, a senior Thespian, was assistant director. Out of the net proceeds the sum of \$75.00 was contributed by the Troupe to the National War Fund, with the balance being retained for the Troupe treasury. This represents quite an achievement for this school since it is located in a rural area and has an enrollment of only 195 students. Among those who appeared in the play were Phyllis Allison, Thelma Lierman, Betty Joe Johnson, Doralee Jamerson, Ruth Harrison, and Jack Williams.—Amy Dunlap, reporter.

Minneapolis, Minn.

NATIONAL Drama Week, February 6 through 13, witnessed the production of several dramatic offerings at the Academy of the Holy Angels (Thespian Troupe No. 568). Performances of a three-act play, *It's A Ming*, were given on February 3 (assembly) and February 6 (public), by the Junior Victory Players. On February 10 the Senior Victory Players followed with a program of three one-act plays for assembly, with the playbill consisting of *Star for a Day*, *There Are No Little*

Things

, and *Buy A Bond*. This program was repeated as a public performance on February 13. *Sharing America*, given by the Speech and Choral Departments, was given during the school assembly hour on February 15. Thespian and dramatics activities are under the direction of Sister Charitas, founder of Troupe 568.—Mary K. Gustafson, Secretary.

Santa Maria, Calif.

NET proceeds amounting to \$145.75 realized from two performances of the play, *Drums of Death*, were contributed late in January to the Servicemen's Library Fund by members of the Theatre Arts Class and Thespian Troupe No. 464 of the Santa Maria Union High School. According to word received from Mr. Stanley G. Breneiser, *Drums of Death*, proved extremely popular with the capacity audiences which witnessed the two performances. The double-cast system was employed. The second major play of the year, *Letters to Lucerne*, will be given this spring under Mr. Breneiser's direction. Considerable work is being done in behalf of the war effort of the school and the community by the Theatre For Victory of this school. Community interest in the high school plays has grown steadily during the past few seasons.

Pendleton, Ore.

ACTIVITIES of Troupe No. 466 of the Pendleton High School, with Mrs. Laura Parker as sponsor, included the production of a series of radio plays during the fall term over station KWRC. Audience response to these programs was extremely good. The Thanksgiving program, which included the play, *When Elmer Played John Alden*, was presented to an enthusiastic student body and later repeated at the Pendleton Field Service-men's Club. Thespians were invited to return to the Club with additional entertainment programs during the season. As a result of the fall semester's program eight students qualified for Thespian membership.

Sac City, Iowa

A VIGOROUS and worth while dramatics schedule during the fall semester at the Sac City High School (Troupe 12) reached its climax with an impressive induction ceremony for thirty new members, with Miss Lillian M. Holmes as sponsor and dramatics director. The ceremony was held on January 17. The first major play of the year, *Tom Sawyer*, was given by the Junior class on November 19. The fall term also included a special radio broadcast over station KVFD on December 6, in behalf of the Tuberculosis Seals Campaign. The major production of this spring will be the three-act play, *Little Women*, tentatively scheduled for May 17, with the Senior class as the sponsoring group.—Dean P. Strohmeier, Secretary.

Carlisle, Pa.

MEMBERS of Troupe No. 214 of the Carlisle High School devoted several of their meetings during the fall to the study of makeup, with co-sponsor Milton E. Flower as instructor. Another major Troupe activity of the fall was the production of an original Nativity pageant, arranged by Mr. Flower, with a special choir participating. Two performances were given to enthusiastic student audiences of the junior and senior high schools. In February Thespians took under consideration the production of special programs consisting of skits and one-acts before community groups and as exchange programs with nearby Thespian groups. Major play productions under the direction of Helen Hackman began with two performances of *Plane Crazy*, given by the Dramatics Club on December 2, 3. On February 10, 11, the Junior class followed with a production of *Ghost Wanted*. Thespian and other dramatics students have attended performances of professional plays as part of the year's activity schedule.—Robert Jacob, Secretary.

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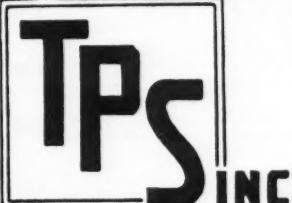
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Massillon, Ohio

ABOUT sixty-five active and alumni members of the Struts and Frets Club and Troupe No. 178 of the Washington High School attended the annual Christmas banquet held on December 29 at the Woman's Club. The evening's program included the formal initiation of new members at an impressive candlelight ceremony, a reading from the play, *Life With Father*, by Thespian Marily Lough, and the singing of popular songs. The spring drama program got underway on February 17, 18, with two performances of the popular *Best Foot Forward*, under the sponsorship of the Struts of Frets Club. Mrs. Virginia Lee Bigelow is dramatics director and sponsor of this lively group.

Drew, Miss.

THE first half of our dramatics course has been most successful," writes Miss Jayne Drew, troupe sponsor at the Drew High School (Thespian Troupe No. 355). "Its most outstanding project was the presentation of a special program on December 5 at the USO Club in Greenwood. In a community Christmas program, Thespians presented a tableau depicting the *Christmas Story*." Second semester activities for this troupe began with the observance of National Drama Week in February. A program at the Greenwood Air Base was among the projects sponsored. Activities were concluded with a Thespian banquet and initiation. A most impressive project of this spring will be the production of a *Gay Ninety Revue*, patterned after a similar show given in December at the Orlando, Fla., High School, with Miss Mildred E. Murphy directing. A program of three one-act plays, including *Submerged*, *The Maker of Dreams*, and *Paul Faces the Tire Shortage*, was presented on December 10 to a large and appreciative audience.

Iron Mountain, Mich.

ASERIES of speeches on the drama, given by members of Troupe No. 174 before the English classes of the Iron River High School, marked the observance of National Drama Week at this school during February, with Miss Blanche Hannafin, in the role of troupe sponsor. Special posters for the observance were made by David Rahm and Bob Williams. Early in January seven new members were added to the troupe under Miss Hannafin's direction. Dramatics projects scheduled for this spring include the play, *Rose of Ann Rutledge*, and a pageant entitled *Spirit of '44*.

Idaho Falls, Idaho

SPONSOR Elmer S. Crowley and his hard-working Thespians of Troupe No. 480 have now turned their attention to the completion of plans for the spring plays, after bringing a successful fall schedule to a close. Outstanding project of the fall season was the performance of *The Cat and The Canary*, considered one of the best dramatic productions at the school in recent years. In January dramatics students presented a program of one-act plays, consisting of *Quiet Please*, *Three Taps on the Wall*, and a student-written play entitled *You've Got to Help Me, George*. In addition to his busy schedule as teacher and dramatics director, sponsor Crowley found time during the fall term to write an article on The National Thespian Society for publication in the Idaho Education Journal.

Erwin, Tenn.

THIRTEEN new members were taken into Troupe No. 406 of the Unicoi High School on November 13, with Mrs. L. H. Allred as sponsor. The first major play of the year, *Shiny Nose*, was given on December 3 as a joint undertaking of the dramatics club and Thespian Troupe, with Mrs. Allred directing. —Helen Oakley, Secretary.

HITS FOR SPRING



JANIE

The Hilarious Broadway Hit

By JOSEPHINE BENTHAM and HERSCHEL WILLIAMS

Produced by Brock Pemberton, JANIE delighted the first night audience and the critics and then went on to chalk up a very long and highly successful run both in New York and on the road.

JANIE has the advantage of timeliness, being laid in a town near an army camp, telling what happens when a cavalcade of exuberant young fellows in uniform meets a bevy of high school young ladies whose parents are the worrying type. The fun starts in the Colburn household when Mrs. Lawrence, a flirtatious Southern widow, arrives for a visit with her son Dick, stationed at the nearby camp. The doting mother, having haunted New Haven

during Dick's two years at Yale, bids fair to follow him even into the trenches, but is fortunately sidetracked by a susceptible bachelor who is also a guest at the Colburn home. When Janie and Dick and a few of their friends get together for a little innocent fun while their elders are dining at the country club, the party gets out of hand.

"Small town comedy and Army camp shenanigans are neatly spliced in *Janie*. Disarming, amusing and down to earth in its contemplation of the American scene. Good fun."

—New York Herald-Tribune.

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Tarkington Does It Again! THE FIGHTING LITTLES

By CAROLINE FRANCKE

From the Novel by BOOTH TARKINGTON

Mr. Little is the head of the delightful Little household, and he rules it vociferously if not with any great strength. He makes two very definite mistakes: he assumes that son Filmer is a model child and he supports Norman Peel for the hand of pretty daughter Goody. A sprightly and self-sufficient girl, Goody prefers casual, amiable Ham Ellers. Mrs. Little does her best to keep things peaceful but humorously fails, because Mr. Little is like that other famous father, Mr. Day, in his irascibility. Business-like Norman Peel, when he learns that Mr. Little likes him, begins to make assumptions and even goes so far as to suggest not only that Mr. Little doesn't run his business properly but that he, Norman, could improve it considerably. When he tries to buy his way into the business through his snobbish and unpleasant aunt, it is too much for Mr. Little who is forced to admit he was wrong. Ham Ellers, on the other hand, turns out to be a thoroughly likeable fellow. As to son Filmer—well, he finds himself in love with the girl next door, takes a dare and wrecks the family car in a dramatic manner just outside the windows. Mr. Little is forced to reconsider all his preconceptions of worth in his children and their friends. The love stories are woven into the play with a good-natured but nonetheless sharp needle, and the young romances offer amusement and a touch of sentiment. The spirit of Mr. Tarkington's novel has been remarkably preserved in this adaptation which is an excellent evening's entertainment for high schools.

"I found the play just about perfect for high school production. Cast, audience and director considered it 'tops'."

—Alice White, Highlands High School, Ft. Thomas, Ky.

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Mention *The High School Thespian*



Scene and setting for *Best Foot Forward* (Act I) given by Troupe 87 of the Logan County High School of Sterling, Colo. Directed by Thespian Regional Director Kenneth L. Waterman.

Salem, Ohio

DRAMATICS activities of the Salem High School (Troupe No. 358) for the fall term included the production of the Senior class play, *Don't Take My Penny*, staged in November, and the one-act melodrama, *She Was Only A Farmer's Daughter*, directed by two Thespians. National Drama Week in February was observed with the performance of a one-act play before the student body. In addition to the production of at least two one-act plays, the spring semester will see the production of the Junior class play on March 30. "Our Thespians," writes Miss Winifred Ospeck, troupe sponsor, "are trying in a big way to promote a livelier interest in dramatics among our lower classmen. Seven students were admitted to Thespian membership late in January.

Twin Falls, Idaho

THE first major production of the current season at the Twin Falls High School (Thespian Troupe No. 256) was given to large audiences on October 14, 15, with sponsor Florence Rees in charge. The play for this occasion was the popular comedy, *Heaven Can Wait*, with parts played by a different cast each of the two nights. The use of the double-cast system gave a large number of students an opportunity to appear in the production. Miss Rees has experienced unusual success with the use of the double-cast system during the past several seasons.

Alliance, Ohio

A n appreciative audience of 1350 witnessed the performance of *The Very Light Brigade* given during the fall semester by mem-

bers of Troupe No. 231 of the Alliance High School, according to information reported by sponsor Virginia Gedert. Thespians were also responsible for the production of a Christmas play which was presented before several local groups. Capacity audiences also saw performances of the annual musical show, *Fall Varieties*, earlier in the fall.

Cheyenne, Wyo.

THE year's dramatics program at the Cheyenne Senior High School (Thespian Troupe No. 370) got under way with the production of two one-act plays, *Dress Reversal* and *Why I Am A Bachelor?*, early in fall, with Mrs. Marion Stout in the role of director of dramatics and troupe sponsor. These were followed late in November with the Junior class production of the comedy, *Young April*. Troupe No. 370 was reorganized in November with the admission of eleven new members.—*Shirley Laughlin, Reporter*.

Matewan, W. Va.

THE production of *The Kid* on January 7 brought to a climax the fall term dramatics program at the Magnolia High School Troupe No. 189, with Mrs. Kathryn Talbert as director. Miss Dollie Fratella served as assistant director. The first Thespian initiation of the current season was held on January 21.

Orrville, Ohio

THE Senior class play, *Plane Crazy*, was presented on November 19 as the first major play of the present year at the Orrville High School (Thespian Troupe No. 387), with Miss Fern Goshen directing. The second

major play, *Don't Take My Penny*, was given by the Junior class on February 11. A third and concluding major play for the year is tentatively scheduled for production on May 19 with Thespians as sponsors. February 25 saw the performance of the operetta, *Pirates of Penzance*, under the joint sponsorship of the school choir and the Thespian troupe. An enjoyable Thespian ceremony for the admission of new members was held on December 6. A formal candlelight ceremony was followed by a supper and a theatre party. A new interest in dramatics has developed this year under Miss Goshen's leadership.

New York, N. Y.

REGIONAL Director Miles S. McLain who served as Thespian representative at the national convention of the American Educational Theatre Association and the National Association of Teachers of Speech on December 28, 29, 30, reported an extremely small attendance of Thespian sponsors which forced the cancellation of a luncheon scheduled for December 29. Sponsors who called at the Thespian desk were E. Winifred Ogrande of Bessemer, Michigan, Eve Strong of Kenmore, New York, Ruth Morgan of Greenwich, Conn., and Lucille Jenkins of the West Fairmont, West Virginia, High School. Members of Troupe 74 of Middletown High School who assisted Mr. McLain during the convention were Betty Morgan, Jane Earle, Stanley Markovits, Bill La Sardo, Shirley Mapes, Betty Hurley, and Jean Marks.

Wellsville, Ohio

TROUPE No. 363 of the Wellsville High School is being completely reorganized this season under the capable direction of Miss Mary Proudfoot, director of dramatics. A new drama group known as the Scitamard Club has been formed, with membership placed on a point system. Upon reaching 50 points a student becomes eligible for membership in the Troupe. Points may be earned through participation in various dramatics activities, thus giving a large number of students the opportunity to qualify for membership.—*L. E. McClure, Reporter*.

Coeur d'Alene, Idaho

THESPIAN Troupe No. 190 of the Coeur d'Alene High School is enjoying a successful season under the direction of William W. Garver, dramatics director. The first major play of the season, *Welcome Danger*, was given by Thespians on December 2, 3. The fall semester also included performances of the following one-act plays: *Rocking Chair Row*, *Great Caesar's Ghost*, *Latest in Football*, and *C. O. D. Who Shoots?* was given by Thespians at the local theatre. Considerable attention was attracted by the dramatics department performance of a play, *The Hummingbird Hiccups*, at the local USO Club. A banquet held late in November honored the admission of three new members into the Troupe.—*Laura R. Burns, Secretary*.

Morgantown, W. Va.

ELMER RICE's stage hit, *American Landscape*, was staged on December 3 by members of Thespian Troupe No. 27 of the Morgantown High School, with Miss Dorothy Stone White directing. The production of this patriotic play is the latest of several stage and radio plays given by this Troupe in behalf of the war effort. Doris Sheets served as student director, while Walter Koehler had charge of the stage. Plans for the spring plays are now under discussion.



Cast for *Heaven Can Wait*, given as an all-school play at the Fairfield, Iowa, High School (Troupe 544). Directed by Mary Hope Humphrey.

What's New Among Books and Plays

Edited by Mary Ella Bovee

Review Staff: Blanford Jennings, Marion Stuart, Marion V. Brown, Mrs. H. A. Dodd, Elmer S. Crowley, Robert Ensley, E. E. Strong.

Reviews appearing in this department aim to help our readers keep up with recent books and plays. The opinions expressed are those of the reviewer only. Mention of a book or play in this department does not constitute an endorsement by THE HIGH SCHOOL THESPIAN.

Row-Peterson & Co., 1911 Ridge Ave., Evanston, Ill.

Voice of America, a choir drama, by Elizabeth Welch. Requires choral choir and extras for the dramatic tableaux. Royalty upon application. This choral drama would be effective at any time, but particularly now since it echoes the voice of America from Columbus to the 20th century. With choral reading, tableaux and background music, it portrays our heritage and stresses the four freedoms. Suggestions are included for staging and are most helpful. Highly recommended for groups interested in chorale work. Playing time about 35 minutes.—Elmer S. Crowley.

They Also Serve, a verse drama for a speech choir, by Harold G. Sliker. Requires 17 characters in addition to choir. Royalty upon application. With seriousness and dignity this choral drama reveals that the real history is not written in the books, but is being lived every day by the unsung heroes and the mothers of each generation who give their lives and loved ones for freedom. Excellent material for high schools.—Elmer S. Crowley.

The Heuer Publishing Co., Cedar Rapids, Ia.

Yankee Girl, a timely one-act play, by Dora Mary MacDonald, 2 m., 3. w. Simple interior. No royalty, but the producing group must purchase five copies. This timely one-act play points out in a clever way the various things civilians can do to help the war effort. It tells the story of Roxanna Warwick, Hollywood star, who can see no reason for giving up the things to which she has recently become accustomed. When a telegram arrives telling her that her fiance has been killed in action, she has a change of heart.—Marion V. Brown.

Jerry Breaks a Date, a farce in one act, by William D. Fisher. 3 m., 3 w. Royalty: at least 6 copies of play. Repeat perf. \$2.50. Clever farce in which a female impersonating brother, and a father with theatrical ambitions outwit the socially ambitious mother's plan to make the young daughter, Mary, attend the dance with a dull professor. Should provide excellent fun for a high school assembly program.—Elmer S. Crowley.

The Northwestern Press, 2200 Park Ave., Minneapolis, Minn.

Stars of Valor, a drama of American patriotism, in one act, by Clark Stevens. 3 m., 3 w. No royalty, but the producing group must purchase six copies of the play.

This is the story of David Cardiff, a self-centered business man who is much too busy with his own affairs to be bothered with any of the present-day war problems. When a group of tired and hungry soldiers have a stop-over of eight hours in David's town and there is no place for them to spend the time, his submissive wife, Gertrude, finally makes a decision for herself that not only saves her husband from an embarrassing situation but also brings about a decided change in him.—Marion V. Brown.

The Missing Heirs, a comedy in three acts, by Robert St. Clair, 5 m. 7 w. Royalty, \$10. Of the three most recent plays from the pen of Mr. St. Clair, this one contains the most natural humor, the most real dialogue, and the most alive characters, although the plays

written by Mr. St. Clair all have a sameness. This comedy concerns the fortunes and misfortunes of a middle-class family, who find themselves suddenly catapulted into unexpected riches.—Mary Ella Bovee.

He Couldn't Marry Five, a comedy in 3 acts, by Robert St. Clair. 8 w., 2 m. Royalty, \$10. This comedy contains several good scenes where talented youngsters have ample opportunity to "shine." The situations are, of course, highly ridiculous and handled lightly; they, rather than the dialogue, account for the humor. There is a definite "accent on youth;" and since only two males are necessary, the play is especially welcome to those small high schools suffering from a "man-power shortage." The title is self-explanatory, the story representing merely the attempts of five delightfully different sisters to ensnare one forlorn male.—Mary Ella Bovee.

Dramatists Play Service, Inc., 6 East 39th St., New York, N. Y.

Junior Miss, comedy in three acts, by Jerome Chodorov and Joseph Fields, based on Sally Benson's popular book. 13 m., 6 w. Royalty upon application. 1 living room interior, modern costumes. A strongly recommended high school play. Excellent comedy of lines, characters, and good situations. All six women's parts are worth while and require good acting. Equally good men's parts. This is a story of how Judy Graves and her "busom friend," Fluffy Adams, try to arrange their parents' lives to conform to the pattern they have found in the movies. The outcome is most satisfactory for everybody and Judy emerges in the last scene ready for her first date party, definitely a personable "Junior Miss." This refreshing, easily-directed, audience-appeal play makes an enjoyable and successful production.—Dorothy Kornman.

The Dramatic Publishing Co., 59 East Van Buren St., Chicago, Ill.

Tomorrow the World, by James Gow and Arnaud d'Usseau. A play in three acts, 6 m., 4 w. Royalty upon application. This is one of the outstanding plays of this war, showing in a thought-provoking manner the effects of Nazi teachings upon young, impressionable minds. How to re-educate youth, whose minds and hearts have been poisoned by these teachings, is a problem which this play offers to thinking people. Emil Bruckner, a twelve-year-old boy, is brought from Germany to live with his uncle who is a professor in a Middle West university. The young Nazi comes near destroying not only the professor's home, but everything else he and the other members of the family hold dear. As the curtain falls on Act III the authors leave us with one solution to this difficult problem—teaching the truth to Nazi-contaminated minds. The play is excellent theatre throughout, offering ideal parts and no difficult production problem. The play is definitely one to be undertaken by drama groups with experience and competent direction. High schools will find this play extremely timely and worth while.—Ernest Bavey.

Walter H. Baker Co., 178 Tremont St., Boston, Mass.

They Gave Him a Co-ed, a comedy in three acts, by John Nash. 8 m., 8 w. Royalty, the

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A comedy based on the First National motion picture released by Warner Bros. From the Cosmopolitan Magazine story, *Sister Act*, by Fannie Hurst. One set. 5M, 5W. Depicts a conflict between home ties and romance. "Well received and enjoyed."—Miss Marjorie L. Riddle, Denfeld H. S., Duluth, Minn.

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A comedy based on the RKO motion picture. From a screen play by Harry Segall and Maxwell Shane. One set easily adapted to two locales. 5M, 5W, and extras. A rib-tickling comedy of errors that both casts and spectators love. "Our audience was delighted with it."—Arthur L. Sesso, Philadelphia.

VIVACIOUS LADY

A comedy based on the RKO motion picture. From an original story by Ida A. R. Wylie. One set. 5M, 4W and extras. About a modest young professor who marries a charming Broadway star and brings her home to brave the prejudices of his father. "Most enthusiastically received . . . an excellent comedy."—Miss Frances M. Bailey, Furman University.

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Jimmy, Steve and Lee, three irresponsible college lads, have a flair for meeting up with trouble every corner they turn. There's a smooth chap named Silk Callahan, personable enough, but an ambassador of trouble. He has fallen for a girl named Ruth, possessed of lots of cash. To impress her talkative and ambitious mother, he claims attendance at Fairfield College. The three boys are in Silk's financial clutches and when he demands they take him into their rooms and introduce him to Ruth and her mother as a fellow student, the fun barrel begins to roll.

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purchase of ten copies. While several students are speculating about the new Dean who is scheduled to arrive, in pops a prospective student by the name of Dean Brown. After "establishing" him, the real Dean appears only to be handled as the recently escaped lunatic. He proves his identity only to have a real lunatic arrive and bestir the environment once more. Easy, obvious humor, little motivation.—Robert W. Ensley.

The Crown of Thorns, an Easter drama in one act, by Elliott Field. 3 m., 2 w. Royalty, none. Miriam, with unthinking bitterness toward Jesus, gathers thorns for His crown. Jude, her brother and follower of Jesus, forces her to witness the trial before Pilate. The experience so overwhelms Miriam, she rejects a high Roman officer and faces the wrath of her father. Effective, worth while, one difficult role.—Robert W. Ensley.

Banner of Faith, a choral pageant by Bessie M. Stratton. Price: 50c. This is a pageant of the church summoning those who serve the flags of all nations to unite under the common flag of Christianity in fellowship and hope of a better world. Can be staged as simply or as elaborately as desired, but the music, costuming, and flags necessary to successfully stage this production may make it prohibitive to the average high school group, but more advanced groups of Church or community will find it inspirational.—Elmer S. Crowley.

The Light, one-act play suitable either for Christmas or Easter, by Leonard Young. 5 m. 1 w. No royalty, but the producing group must purchase at least six copies of the play. This is a very effective and well written religious play that can be very easily done in a simple interior of flats or drapes. The theme of the play is the influence Mary, the mother of Jesus, has on the Apostles, a few years after the Crucifixion. Peter and Saul of Tarsus meet and Peter believes it is merely a trick of Saul's to betray the Apostles. Through Mary the two are brought to a closer understanding and the idea that the driving power behind the teaching of Jesus is His teaching of brotherly love, is emphasized through the words of Mary as she invites both to drink from the Cup He used at the Last Supper.—Marion V. Brown.

The Everlasting Dream, a play for Easter in three short acts, by Bessie M. Stratton, 3 m., 3 w., extras including: 3 Angels of the Nativity; 3 Angels of the Passion; 3 Angels of the Resurrection; the Shadowy Mother; 3 Kings of the Nativity Vision; 2 Narrators. The theme of this beautiful and well written Easter play is: "And Mary kept all these things in her heart." Each of the three acts takes place immediately after an important and influencing episode in Jesus' life, and more especially in Mary's life, each of which builds itself into Mary's growing conception of her Son. This growing realization of the meaning of Jesus to Mary is symbolized by the three groups of angels and the gifts they bear. The script contains excellent suggestions for staging the play with costumes, properties, lighting, and music all carefully planned. It's an Easter play that will well repay any group that produces it.—Marion V. Brown.

Samuel French, 25 West 45th St., New York City.

Saved by the Belle, a farce in three acts, by William Thorpe. 3 m., 9 w. No royalty for first performance, \$2.50 for each night after first. This is a play very well suited to high school production. The characters are, for the most part, young college types. The setting is the same interior for all three acts. The lines are clever, the action is fast, the situations are modern. The play concerns an inheritance that comes to a sweet young college girl. The inheritance turns out to be a prize fighter and the girl's Sorority assume the responsibility of the "inheritance" in a hilarious fashion.—Kari Natalie Reed.

Keep Your Fingers Crossed, a comedy in three acts, by Edith Loring. 4 m., 6 w. Royalty, ten copies of playbook. Additional perf. \$2.50. Rollo Pettijohn is a timid soul, but his bride of two weeks has great plans for him. She loses his job and invests his savings in a coffee substitute, but she finally blunders through to put the Pettijohns in the money and save an inheritance for Rollo's best friend. This play has many moments of fun and will make a good choice for high schools wanting a light low-royalty comedy.—Elmer S. Crowley.

You Said It, a farce in three acts, by Dorothy Conover. 4 m., 8 w. Royalty, twelve copies of playbook. Additional perf. \$2.50. Here is a rather clever play with a dual role being played by one boy. The center of interest is mild-mannered Spencer Simple who is working his way through college as a hotel clerk. When jewel thieves arrive and mistake Spencer for Sluggar Simmons, well known criminal, things begin to happen. The hero is kidnapped, the real criminal takes his place, and confusion reigns until the problem is finally solved. Easy material for high school students.—Elmer S. Crowley.

King for a Day, a comedy in 3 acts, by Thomas Sutton. 5 m., 6 w., 1 interior. No royalty, but copies for each member of the cast must be ordered. The sole purpose of this fast-moving little comedy is to make people laugh; and for the most part, it does just that and no more. The play is for amateurs only, with its simple, inexpensive set; its cast of "stock types;" and its short, snappy lines. There are ample opportunities for pantomime, especially in the role of its hero, Bill Potter, a shy youth mistaken for a king, just long enough to get him into many difficulties and to change his outlook on life.—Mary Ella Bovee.

Janie, a comedy in three acts, by Josephine Bentham and Herschel Williams. 13 m., 8 w. Royalty upon application. Janie is a sixteen-year-old high school Miss who, with the very best of intentions, decides to stage a party at her home for a group of fun-hungry soldiers stationed at nearby Camp Longstreet, while her parents and their newly-arrived friends dine at the country club. She has the fullest cooperation of several girl friends, including her seven-year-old sister Elsbeth who has inventive powers of her own. Unhappily for these young people, the party gets out of control and, by the time Janie's parents return, their home gives unmistakable evidence of having received rough treatment. Here is a thoroughly charming play, possessing all the good qualities expected by high school groups. The large number of male parts does not present a serious production problem, as the parts are small and some of the actors may play more than one role. The long and successful run this play is enjoying on Broadway presages equal popularity for it among amateur groups.—Ernest Bavelly.

I'd Rather Be Young, a three-act comedy, by Dorothy Bennett and Link Hannah. 11 w. Royalty, \$25.00. Take Henry and his motherless daughter, Mitzi, and Kathie, who mothers three orphaned nieces, mix, and there is *I'd Rather Be Young*. Mitzi is the "mixer" by encouraging one niece to tap-dance, another to write a scandalous tale of her own father, with the background for both a small town. Love triumphs and Henry and Kathie name the day. Easy, good clean sentiment. Variety of adolescent characters.—Robert W. Ensley.

When Summer Comes, a comedy in three acts. 12 m., 9 w. Royalty, \$10. The large cast makes this play a good vehicle for the class project, or the large dramatic organization. There is a variety of type which can be found easily in any school group. One change in set is required.—Mary Ella Bovee.

Plays for Spring

EVERY FAMILY HAS ONE

By George Batson

The eccentric Reardons, over-impressed with their ancestry, are brought sharply to their senses when cantankerous Grandma and a pretty visiting cousin drag skeletons from the closets, causing comic havoc. 75c. (Royalty, \$25.00.)

LETTERS TO LUCERNE

By Fritz Rotter and Allen Vincent

A New York production last season. It is a simple and human story of a girl's boarding school in Switzerland, dealing with tolerance and understanding in time of war. The play has humor in its treatment and significance in its theme; tender and touching. 75c. (Royalty, \$35.00.)

AND CAME THE SPRING

By Marrijane and Joseph Hayes

New, worthwhile comedy of youth about a charming hoyden who, under the influence of Spring and first love, disrupts a pleasant, typical American home in a brightly humorous manner. Touched with sentiment, designed to entertain. 75c. (Royalty, \$25.00.)

PAPA IS ALL

By Patterson Greene

Theatre Guild production last season. A cheerful comedy about the Pennsylvania Dutch. Tyrannical Papa, hated by his family, fortunately disappears to everyone's satisfaction—only to return. Highly entertaining. 75c. (Royalty, \$35.00.)

A MURDER HAS BEEN ARRANGED

By Emlyn Williams

This novel and unique thriller by the author of *Night Must Fall* tells how a charming but sinister murderer poisons his uncle at a party on the stage of a theatre—and is brought to justice in an ingenious and entertaining manner. 75c. (Royalty, \$25.00.)

EVER SINCE EVE

By Florence Ryerson and Colin Clements

This comedy of youth by the authors of *June Mad* is the mirthful story of Susan Blake and her hectic experiences as assistant editor of the school paper. Cloth, \$1.50; paper, 75c. (Royalty, \$25.00.)

STREET OF DREAMS

By John Randall

Unique in setting and theme, this comedy tells in humorous and heart-warming fashion the story of a group of girls trying to get a foothold on Broadway. 50c. (Royalty, \$10.00.)

RING AROUND ELIZABETH

By Charl Armstrong

Produced in New York last season, Jane Cowl starring. A case of amnesia for Elizabeth, hard-taxed center of an irritating household, permits her to indulge in hilarious caprices which bring about a satisfactory solution to her problems. 75c. (Royalty, \$25.00.)

TISH

By Alice Chadwick

Mary Roberts Rinehart's lovable character becomes involved in hilarious escapades when she decides to live the "simple life." The middle-aged spinster even manages to become the center of international complications. 75c. (Royalty, \$25.00.)

THE GHOST TRAIN

By Arnold Ridley

Suspense predominates in this fascinating mystery-thriller which tells how daring rum-runners take advantage of a New England legend concerning a phantom locomotive. Comedy and chills. 75c. (Royalty, \$25.00.)

COLLEGE DAZE

By John Rand

Uproarious comedy results when a dashing young millionaire in college decides to change identities with shy, gangling, country youth. Novel setting, clever plot, much humor. 50c. (Royalty, \$10.00.)

THE DOCTOR HAS A DAUGHTER

By George Batson

The author of the popular *Every Family Has One* relates the comic adventures and misadventures of a small town junior miss whose over-active imagination gets everyone into hot water but finally emerges triumphant. 75c. Royalty \$25.00.)

YOUNG MAN OF TODAY

By Aurania Rouvelot

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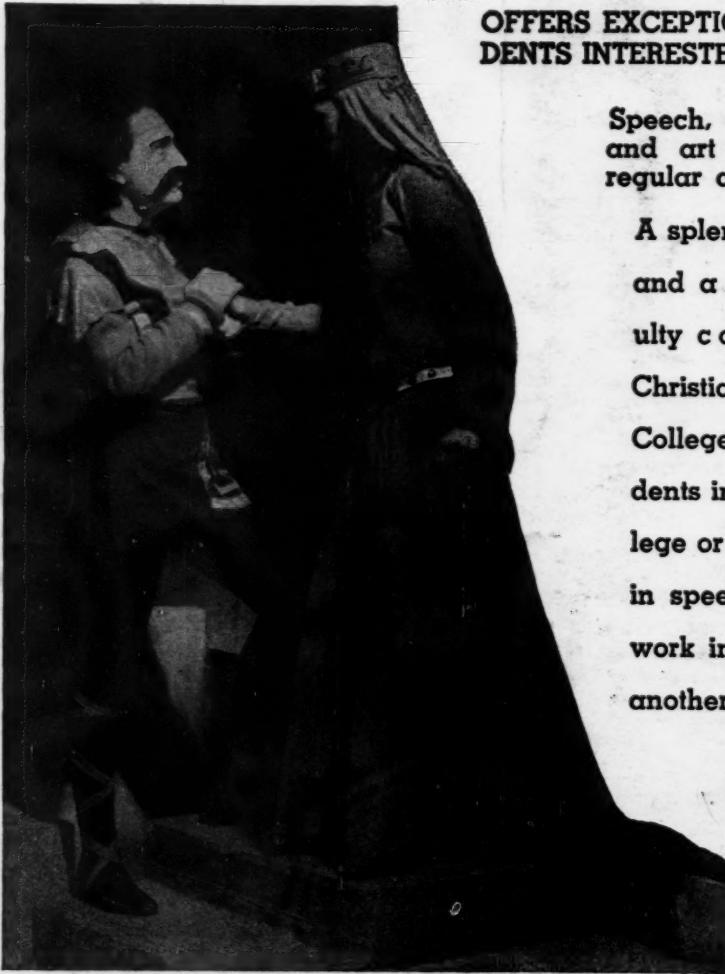
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